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ABSTRACT

This report contains excerpts and summaries from interviews and papers presented at the visual literacy conference. The interviews are with speakers and in general ask them to expand on an idea presented in their formal talk. For other speeches, the catalog description and/or an abstract is given. Although most of the abstracts are short, lengthy abstracts are included on the following subjects: a description of 25 activities in a film aesthetics course; the relation of visual defects and academic skills; a program to aid children who can demonstrate a good visual memory of words but cannot translate visual sound symbols back into their original sounds; using videotapes in foreign language classes; eighth grade students' use of media; ways students can produce a multimedia program; a multimedia approach to the reading of a story; and visual techniques for the mentally handicapped. (JK)

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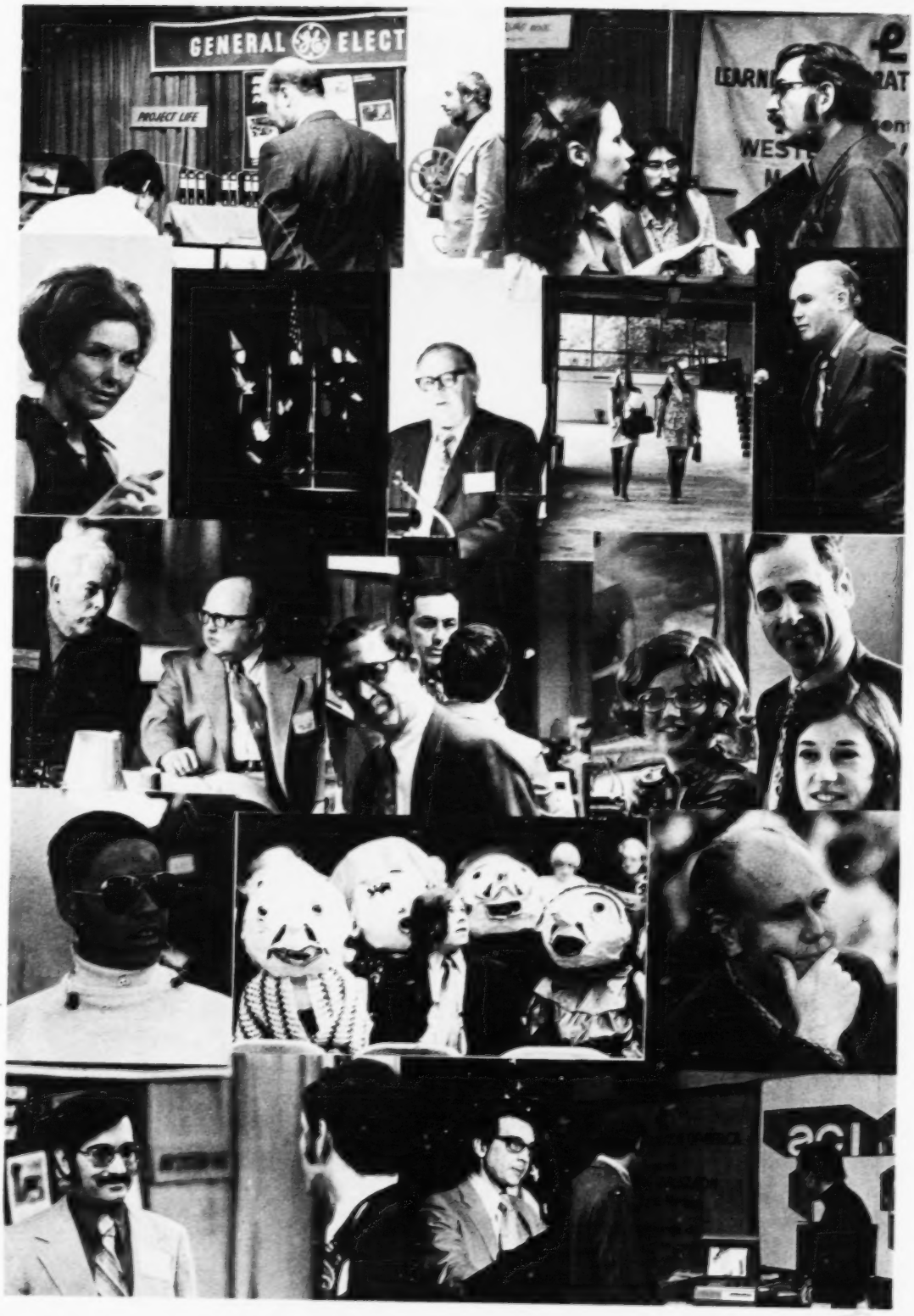
GENERAL ELECT
PROJECT LIFE

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REPORT FROM THE PROGRAM CHAIRMAN

JUDITH R. JARETT, PH.D.

After the Second Annual Visual Literacy Conference was over, we all felt we had participated in a prime educational experience. Later, after reviewing our program evaluations, audio tapes and "thank you" letters, we knew we had, for the good feeling was universal. Visual Literacy seemed to hold the key to curricular answers for current educational imperatives, i.e., student generated learning activities, curriculum humanization, internalization of learning experiences, individual differences, affective-motoric learning activities and educational updating.

As a concept, Visual Literacy is not really new. (See Edmund Zazzera's keynote address.) However, the term "Visual Literacy" is fairly recent. Since it is a growing concept, definitions are diverse. Some feel the concept is misnamed and would opt for any of the following labels: sensory learning, perceptual literacy, multisensory literacy or even multisensory learning. (See the interview section of the Proceedings for more variations.)

At the first New York State Visual Literacy Conference, the definition given by the National Conference on Visual Literacy was used:

> *Visual literacy refers to a group of vision-competencies a human being can develop by seeing, and at the same time, having and integrating other sensory experiences. The development of these competencies is fundamental to normal human learning. When developed, they enable a visually literate person to discriminate and interpret the visible actions, objects and/or symbols natural or man made that he encounters in the environment. Through creative use of these competencies, he is able to communicate with others. Through appreciative use of these competencies, he is able to comprehend and enjoy the masterworks of visual communication.*

For the Second Annual Visual Literacy Conference in New York State, we simplified the definition to, "Visual Literacy is going beyond recorded literary codes to derive meaning and message." Further, our logo was designed to provide the broadest possible interpretation of visual literacy, for we felt that narrow definitions tend to exclude, and set up artificial barriers. Such barriers tend to prevent the cross curricular flow that curriculum development has long been lacking. Therefore, our definition of Visual Literacy does not exclude print; but it goes beyond to audio tape, video tape, film and all of the non-print retrieval and generative mechanisms. Through our conference theme, "Curricular Implications of Visual Literacy," we support a strong interdisciplinary development of curriculum through Visual Literacy techniques. The program abstracts which follow reaffirm our conviction that Visual Literacy can serve as an adhesive element to today's fragmented curriculum.

"WHEN ALL THE MEDIA MEET ALL THE SENSES"

Speaker – DR. JOHN CULKIN

Excerpts from Dr. John Culkin's address–

In education there is a lot of ambulance chasing that goes on where you just pick up the latest relevant topic and run with it, wear it out. So education starts to pick up the rhythmns and the kleenex quality of what happens in the media world. After a while you don't really know what you stand for. You can end up picking up the latest things because you were told you were supposed to pick it up, so the theme of what I want to talk tonight about is very simple. We need to start playing back tapes of a lot of things we have been through because we have been through a very elite time of history. Nobody has to run through so many things so fast with so little help as we have in the last 20 years, with the whole technological speed up. A lot of the old guidelines are gone, handbooks that were written have been discarded. It has been a very intense learning time because of a lot of the barriers that would have prevented us from learning before were just swept away by the electronic media.

Now we have learning from other cultures that our grandparents would never have had. They lived on one block (one neighborhood perhaps) for most of their lives and had never known people who were terribly different from themselves. We've looked at enough television and read the books and all of a sudden we've had the chance to see that the human being happens to be measured in terms much wider than we should have settled on for ourselves.

How are we going to get inside of people who so far haven't been visited from the outside? Well that is what the senses are for. So you have to start working on the senses. Verbal Sensory life is built around TOUCH. In anything that we do with kids, obviously, the most important thing we can do is give them the full play of their bodies. To make sure that all of those avenues and doors and portals and communications systems called the senses are developed up to the finest, most active, receptive sensitive things they can be. Now we don't pay too much attention to this kind of learning. Take your own education for instance. Nobody was terribly interested for most of us in developing our senses. If there was anything, there was a positive unspoken unconscious attempt to repress most of the sensory life of the kids. "SIT DOWN, SHUT-UP, DON'T TURN AROUND." Let us start looking then at the senses as the only avenue into us and whatever we do with the material that we get from the senses is further learning.

What can we do with the senses? What are the

things that work with the senses? The arts and the media. The media form us as anything that is an extension of us, folds back on us. We shape our media and thereafter they shape us. That is the only way we have to get outside of ourselves. We can show pictures to each other, we can touch each other. We can dance with each other. We can teach kids movement; teach them how to crawl; how to sniff; really teach them to use their senses, to get in touch with textures, different patterns, rhythmns, and all the nice processes, but consciously.

I really think it is a reordering of education that we are talking about. What you do to little kids is more important than what you do to big kids. And yet we have an educational system which is based exactly the opposite set of assumptions. Why do we make such great demands on the preparation of college teachers, much greater than we do on the preparation of kindergarten teachers? The whole message is, the environment is the teacher. We injest all of the symbols of our environment without having consciously lined them up. What does that mean now? What's out there? We have television, music, advertising, and the world seen through an 80 mile an hour car. What's happening to all of these things? It all makes a difference. You see one of the awful simple truths that we are going to have to face up to one of these days is that nothing is indifferent. Everything counts. Every object your eye sees becomes a part of you; it is physiology. Everything you hear goes in there. It's important. You are what you read, you become what you behold. How much of a difference does it make? We don't know. But nothing is indifferent.

The responsibility you take on, and the kind of environment you try to create around children (or the kind of children you try to develop to cope with the environment that is already around them) becomes desperately important. If it be true that our senses do vary in their proportions according to what comes into them, then we have a culture which is changing us physiologically and is changing our sensory perception of the world. Nobody is doing it on purpose. But it's there.

We know for instance, some of the optometrists will tell you about the increasing incidence of near sightedness in kids and time spent watching television. The numbers are all out of whack. Or the number of kids who deafen themselves by standing too close to the bandstand. This is physiology; it's not theories. Everything that goes into us makes a difference. Do we care enough to try to deal with the issues?

There follow some quotes transcribed from audio tape interviews held between Dr. Eugene Lewis and participants in the Second Annual Visual Literacy Conference.

Mr. Edmund Zazzera, President of EDL/McGraw Hill, was the keynote speaker for this, the second annual Visual Literacy Conference.

Q. Your first theme developed man's approach toward symbolic language and science?

A. Yes, I attempted to describe in a fanciful fashior how man might have invented or developed the first 'stand fors' that he used in documenting his actions and the experiences that he had within his environment and how he observed the world around him; predictability of events, etc.

Q. I like what you said about the use of inductive and deductive reasoning processes. Would you review that for us briefly?

A. Well, I kicked it off, and I wish I could claim it for myself. I kicked it off with a quote from R.L. Gregory's book The Intelligent Eye, which I think is worth reading by anyone interested in the significance of visual literacy. And in it he, I can't remember it verbatim, but in it he establishes a case for native man's inductive reasoning powers which he likens to the same powers that animals possess who also perceive but have no formal language to do anything with those perceptions. He goes on to say that it was man through his inductive powers who first began to code the events and experiences that he had in his environment and began to apply symbolic references to them. And then he worked independent of his natural state and worked in what Gregory refers to as almost a non-biological deductive or digital mode. I believe the phrase he used, "where words become the beads of our internal abacus."

Q. That was a beautiful phrase, Ed. You mentioned three different words: concepts, actions, and feelings in terms of a learner in today's society How do you think we're treating this as professional educators?

A. Well, I attempted to make the case in my address. Right from the first grade for the most part, we attempt to lay over the matrix of formal language; attempt to instruct the student in the acquisition and use of formal language constructs before we give him an opportunity to develop his own personal, natively endowed expressions because he can conceive and act and feel independent of the application of formal language constructs. And, I guess, the indictment that I imply here is one that I hope will allow us now to look at the learner's biological imperatives and give those an opportunity to grow along with the application of formal language constructs.

Q. Now that's where technology comes in. Let's slide that in, in terms of technology's application to visual literacy.

A. With the media technology affords, we have no formal syntactical structure, if you will; we have

EDMUND ZAZZERA INTERVIEW (continued)

even no semantic counterparts at least not to the extent that we have in verbal language. This gives the language a sense of developing. There are many areas of the language still to develop and the child should be brought in to help, using his native concepts, in developing a variety of modes of instruction leaving the field wide open in accepting the child on the basis of his own expressions independent of the application of formal language in media. Then I tried to point out that media should not be thought of as simply the invention of the past forty or fifty years. Because the cave man who used the paint pigments to cover the walls of his cave with pictures is only a difference in technique from that stage of expression to the images we have today on photographic plates. But what technology today allows us is an ease of access to a multitude of varied forms of expression and this is what we should take advantage of.

Q. And the learner than becomes a participant in the process of education.

A. That's right. Rather than the learner simply being the receiver and sender of signals we're looking to make him one who also generates signals, and we should learn to appreciate the signals he generates.

We are now talking to one of the program participants, Mr. Robert P. Brown, Director of the Instructional Services Department, of the Encyclopedia Britannica Educational Corporation.

Q. Bob, tell us as a classroom teacher from that professional approach, how much media do you use in the classroom? We're not asking how much is enough, but how much?

A. Well, I am not now a classroom teacher. My job is working with teachers in schools throughout the United States trying to encourage them to use media a little more effectively, and I suspect that the main emphasis in my two presentations is upon the 16mm sound motion picture. But I use filmstrips, study prints, transparencies, artifacts attempting to show how each media has a place in the teaching of a lesson, that each media does a different job. And I try to encourage teachers to use that tool that will do the job they want the media to do to help them.

Q. All right, Bob. There are those who believe that the teacher is nothing more than another medium in the classroom. How do you feel about that?

A. It doesn't really matter how much media is in a classroom. Until the craftsman uses the tool, it is of little value. So a room can be filled with media, but somebody has to use it. The youngsters can use it, but this again is the teacher working with the youngsters encouraging them to use the media. I suspect that too often teachers are showing pictures; they're having a picture show. I'm attempting to indicate to teachers a technique or two that may result in a film-showing being a guided learning experience that the teacher directs.

Q. Bob, answer this for us. Why do not more teachers use media?

A. First of all, we do not make it easy enough for teachers to use materials. We've come a long way in providing books for teachers, but we have not yet accepted the philosophy that other media needs to be at the teacher's fingertips. This is changing, of course. I suspect it started when we had huge, big state film libraries, and teachers ordered films a year in advance from some three-line description in a catalog. Of course, if any teacher can tell me that they know in April when they will need a particular film in April the following year, I salute them. It doesn't really matter anyway because the film arrives three weeks too soon or a month too late. It's upside down; it's inside out; it's in the wrong can. This was one of the purposes, you know, of ESEA. I was invited by Senator Wayne Morse to do two demonstration lessons before the United States Senate in an attempt to get written in to the Elementary-Secondary Education Act the words, "audio-visual materials." And when I finished my first demonstration Wayne Morse supposedly was talking to my demonstration class (he really was talking to the 150 people who observed that lesson) when he said, "It is the hope of this committee that every child in every school in the United States will have an opportunity to learn from materials available to them."

Dr. Vivian Horner, Research Director with the Children's Workshop, one of the researchers, is here at the Visual Literacy Conference to discuss with us first of all a definition of visual literacy.

Q. You're on the stand, Dr. Horner.

A. Well, when I was first asked if I would be a speaker at this conference, my first question was, "What is visual literacy, anyway?" And the best answer I was able to get, the one I've been operating with, is a working definition I guess, is that it's the capacity to process symbols other than what we think of as standard print. So it's literacy in every sense beyond the most traditional one, namely that of letters.

Q. Okay, let's get more specific. You are here discussing and showing some clips from the Electric Company which is the follow-up to Sesame Street. How about some research data relative to what the Electric Company is doing?

A. Well let me hedge that one and say that we don't yet have any research data which is probably of any interest. But let me tell you a little about

DR. VIVIAN HORNER INTERVIEW (continued)

what we are doing as if they relate to the concerns of conference. We have taken as a given that young people today are media literate. They watch a great deal of television; they see many movies; they read comic books, comic strips, photographs, pictures, drawings. They are very sophisticated processors of information. And we have taken this to be the major strength with which we have to work in the task of trying to draw their attention to print and to try to help in the process of making them literate in the more traditional sense. The Electric Company is an attempt to draw upon those well established conventions as well established behaviors on the part of children to bring this about. It remains to be seen how successful we will be. But, we feel that we are making some progress.

Q. What are you doing in terms of research at the moment, relative to the Electric Company?

A. We have a variety of production-related research going on. I described several techniques, the distractor technique, stop-tape technique, systematic classroom monitoring and viewing. And in terms of achievement we have a large study being conducted for us by Educational Testing Service and this is on eleven thousand children under varying conditions of viewing and non-viewing and that will give us some fairly good index of what the educational impact of a whole year's series has been. We'll expect that some time later this year.

The two general sessions on Monday were hosted by Roger Damio, publisher of Media and Methods K-8.

Q. Roger, what is your definition of visual literacy?

A. I've defined visual literacy several times by using an example. First of all, literacy means competence with the print medium. It's a word with a Latin stem. It has since been used to denote competence in general, competence over all media. Visual literacy means a competence over the visual media in particular. Can I now give you an example of why this is so important?

Q. Certainly.

A. Today's kids, as everyone knows, have been brought up on thousands of hours of television viewing. These kids know how to read pictures in a way that none of us know. They have learned to perceive through pictures, through visuals at a metaphoric rate of one hundred miles an hour. They've learned to comprehend, to perceive a complicated football play in three seconds. They can understand the depths of human emotions as evidenced by the spilling of a tear from an eye, or the clutching of a throat, or the twitching of a mouth, or a great big brilliant sunny smile in two seconds. And then these kids go to school and we hand them a book. And it takes them ten minutes or so to get through the same area of perception. So there's a one hundred mile an hour brain accustomed to perceiving visually through pictures now has to slow down to ten miles an hour. And that's one reason why Johnny won't read. He can't slow up, any more than a sports car driver with a machine capable of one hundred miles an hour could control himself and discipline himself to a ten mile stretch of highway. So that all the educators in our country and throughout the world must develop a new competence in all the visual media and the audio media as well. There's another long-winded definition for you.

Dr. John Culkin was a sensational speaker at the Monday night general session. John's announced topic was "When All the Media Meets All the Senses."

Q. John, what was your reaction to our group?

A. I liked the group. My ability to communicate with people is very contingent on their willingness to respond to what I say. I work from sketchy outlines and then really play my material off the faces and the responses of the people in the audience. And, it's been my feeling in the field that we're talking about now that it's time for great simplicities. That we've been through a lot of things for a lot of things sake and that sort of having gotten rid of a lot of demons just because we've done so much so fast that it's a time now to kind of regroup energies, regroup forces and to ask essentially very, very basic simple old-fashioned questions like the questions the old Greek philosophers asked. You know– "Who sees the sky?" "Does your vision of the sky look anything like mine?" "How do we prove it?" "What's the meaning of human life?" –all that kind of old fashioned business. And, I think it's particularly appropriate in the media field because the media, as much as anything else, are what are making modern man. And that we have to see them not only as environments but as also very active processes that interact with our own sensory life. And that's why the whole emphasis of what I was trying to say was based on the use of the art and media forms as active agents in developing sensory power and awareness of very young children.

Q. I know of your association with McLuhan; we all do. McLuhan says that the people who are artists, true artists, are the "now" people and the "avant-garde" people. How do you equate that with the media people?

A. I guess that's right. I don't know. At the time any artist comes along, he's only "avant-garde" or he's only one of those "prophets of the future" if you see that he is. They're not much help to us if fifty years later we say, "Oh, look what he predicted!"

DR. JOHN CULKIN INTERVIEW (continued)

I think so. I mean, artists by definition are people who are working in new sensory arrangements, and if we're therefore talking about developing new sensory awareness in people, artists have a role to play. I don't think artists are all by themselves, many of them are very unreflective about what they do. They shouldn't be asked to interpret or sort of 'package'. They should just go on and be artists and there should be some brokers between artists and kids who would be able to this. I think it's also important that kids very early in life sort of hang around in the presence of people who work artfully. One project we have brings film makers to elementary schools just for that reason. It gets somebody in there just being a careful craftsman, and that's a good thing for kids to get involved with themselves and to see an adult doing.

This gentleman we're talking to is Chairman Emeritus of the Department of Reading and Language Arts, and Professor of Education at the University of Pittsburgh, and past president of the International Reading Association. Dr. Don Cleland, University of Pittsburgh.

Q. Tell us a little bit about your work, Dr. Cleland.

A. Well, this morning I presented a paper on the title, "What Is Reading?" and I explored with the audience some of my concepts of reading. I define reading as "the cognitive, motoric process of perceiving and ordering the environment."

Q. Well, that would bring up my next question. Would you define visual literacy, and how far away are we from your definition?

A. I think the definition of visual literacy would fit right in with the context of my definition of reading. I would say that visual literacy is the ability of a student to perceive and organize all types of visual stimuli.

Q. What would you react to some of the other events that have been transpiring here, Dr. Cleland?

A. Well, I have listened to some very interesting lectures, particularly Dr. Forrest, an optometrist. He presented some unique ideas. And, of course, I think all of us enjoyed Dr. Gulkin last night.

Q. You bet. Would you expand a little on Dr. Forrest's discussions?

A. Well, Dr. Forrest was talking about the visual-auditory-verbal syndrome that could be an inhibiting factor in reading retardation. He presented a type of therapy that he has found to be effective. He starts out with idea graphs and then he proceeds to other forms of visual stimuli. And then finally to the reading of the graphic symbol.

Jack Spring, with Eastman Kodak Company.

Q. Jack, you're here at the Visual Literacy Conference. I'll let you tell us what you've been doing and a little bit of numbers involved while we're here.

A. Thank you. Well, this is the second year that I've had the opportunity of coming to Grossinger's and working in the Film Production Workshop. And I've been very pleased with the response people have shown, the interest and the involvement. And I think this is really what we're talking about when we talk about visual literacy. You know, involvement, be it teacher or student. Getting your hands on doing something, seeing what's out in that wide world and being able to record this some way. So, I think, this is the second year and I think the enthusiasm is just as strong this year as it was last year. I noticed on the sign-up sheets we were limited to twenty-five but some people took it upon themselves to put down twenty-six and twenty-seven. So, six and a half, right, five and a half? So we had more people in some of the sessions than we actually had room for but it worked out very well and I know people were interested in doing it. And, I think, the opportunity to listen to people, to speak, but then to have the opportunity to get your hands on something and do something constructive while you're here is very important.

Q. Well, that's been a long-time policy of Eastman Kodak. In fact, they almost invented the term visual literacy, didn't they?

A. Well, if we go back about five years to about 1967, after I left teaching, I joined Eastman Kodak because I met a man who, to me, symbolized what I'd been looking for so long. His name, of course is not new to anybody, but Jack Debes. And Jack and I had the opportunity to work in the early days in visual literacy. If I say early days, that's only five years ago, so you know the movement is not that old. And, Jack and I, (there were many others, Clarence Williams, University of Rochester; Ken Fishell; Sam Rosche, you can go on and on, there are many others) but we had the opportunity to put this term together in some aspect; I know many others did too. Visual literacy has grown over these last five years certainly far beyond what it has grown the first five years. And, I think New York State is an exception, at the moment, to various other states of having a conference like this. I know the state of Wyoming has set up a center for visual literacy out there. So it is moving. And, I think, the beauty of visual literacy, although some will say it started with Eastman Kodak, many people in Eastman Kodak are very happy that it's really kind of moving outside and it's strictly our involvement here putting on a workshop is a little different than the early days when it was really

JACK SPRING INTERVIEW (continued)

Eastman Kodak trying to help education with this new concept. But now educators are just picking it up, where it should be, and going with it on their own. And, I think this is what is gratifying to many of us who started out in these early years. But, I've enjoyed my experience. I know the teachers who have been in here, for the most part, I'm sure they have, enjoyed getting their hands on something and producing something that they can take back with them. Many teachers, remember, have students who make films and do various things in the classroom, but sometimes they themselves have never been on the other end of the viewfinder of a camera, and it's a whole new world to them. And, I think, that if they are teaching this, they have to understand what is involved in the process. So getting their hands on it and working with it is giving them a better understanding of how they can work with their students.

Q. Down to the nitty-gritty, throughout this whole conference everyday you furnished instamatic M-22's and this new ektachrome EF film to these people and sent them out. How do you feel about that? I know you've just said that you get a big pleasure out of this, but how are they reacting?

A. I think their reactions, coming back and seeing a smile on a face, is worth a thousand words. If you see a smile, I think they've had some kind of enjoyment, and I think we have to consider this to be fun. We're not saying, you know, it's a task, it's something hard to do; it's gotta be fun and enjoyment. And you have to; this is what learning is all about. So, yes, I'm pleased with their reaction to the conference, to the workshop very, very much so. I hope we can do it again in the near future.

Jack Debes. He is the father or grandfather of the visual literacy movement, and we can afford to say that because it's very young, is present at this, the second New York Visual Literacy Conference.

Q. Jack, you just came from Minneapolis AECT so we'll just turn the microphone over to you.

A. Okay, thanks. I think that there'. all evidence with us now that visual literacy as a movement nationally is maturing and is beginning to really take hold, both at AECT and the National Visual Literacy Conference in Cincinnati and also at this meeting. There are more mature kinds of presentations, evidence of research with real merit behind it and careful structuring, and very considerable evidence of people coming to the meetings, with the intent of laying the basis for programs with substantial numbers of young people involved. It's probably partly because of this that AECT and other organizations are turning now from perhaps a slightly more structured way of looking at the education of a child to the viewpoint in which the child is regarded as the point of origination of the material on which he himself will grow. And, this is real individualization, this is where it's really at. Of course, John Holt and others have been arguing that this is the way we ought to do it for some time, but in many cases they haven't had as good a base as this.

Q. Now, Jack, you are, in your classes on the graduate level, getting some research done, some vital contributions. Could you talk a little bit about that?

A. One of the areas that is fascinating, of course, is the area of visual testing. It's not possible using many of the present kinds of tests to test for visual things because the tests are verbal and the actions that are being expected of the child are visual. So one of the things that we have been encouraging from the center is the development of visual tests. You ask, "What's visual literacy?" and then you say, "Well, okay, what kind of behaviors are characteristic of the visually literate child?" "What kind of literacy does he come to school with; and then after he begins to develop more, how is he different than he was when he first came in the door?" So one of the mechanisms that has been developed recently is a set of special pictures for training young nursing students in rather sophisticated techniques required of them in hospitals. And the set of pictures that was created for this education act both as a training device and a testing device. When first presented the set of pictures can be the base as the student sorts through them finding the logic in the visual arrangement, then comes to the conclusion that they ought to be organized in a certain way. Later on the supervisor or the teacher can hand to the person a set of pictures and say, "Here, in five seconds tell me which one of these pictures is the wrong one."

Q. They're collecting hard data, that is to say, relative to the extensions of visual literacy.

A. Right. And devices for making hard data possible, which you know, in some cases has to precede the gathering of the hard data.

Q. Well, Jack, just summarily what would you say about this the second Visual Literacy Conference in New York?

A. Oh, I think that this particular meeting should be a very encouraging one to the people who organized it. I think that Judy Jarett in arranging for the kinds of programming that's here has done an exceptionally fine job of selecting program elements that spread across quite a large number of the aspects of visual literacy. And the programs have had more meat in them. The people have

JACK DEBES INTERVIEW (continued)

clearly done more than just think about it; they've done something about it and are now reporting what they did. And the folks that are here in many cases are people that are setting themselves up to carry out the programs with large numbers of youngsters so that they may have a delegation of six or eight people here all focused on how they are going to establish visual literacy programs in a school system. This was certainly not true last year. And it's true now. I think that this year promises that if this conference keeps on that it will have very important ramifications for the state of New York and high impact on teacher education and curriculum.

We're talking to Roger Fransecky of the University of Cinncinnati, immediately following his general session address.

Q. Roger, we've all been in the affective domain and I like your Albee quote. Let's start with that one.

A. Well, I think that in the balance between affect and cognition we're between what some call technology based instruction and visual literacy activities is really what Edward Albee, the playwright, would call "a delicate balance." It's a very delicate balance between the instructional technologists who says, "I can make learning more effective," and the teacher of visual literacy who says, "I want to make it more affectionate and more relevant and I hope feelingful." And, you know, echoing Dick Jones who says, "We need more fantasy and feeling in education." I don't see them at odds or at opposite ends of the spectrum at all. Rather, I say, visual literacy is a way to combine both of those. Visual literacy activities force a kid to use a tool of his technology to communicate with somebody else. But, at the same time, that communication can be affectionate, and effective, and affects the way he feels about himself, the very potency, and power, and connectiveness it gives him; and that's certainly humanistic and affective. And, at the same time, it broadens and extends and enriches his understanding of technology and how to use that technology to communicate for the most affective and humane purposes.

Q. Well, in other words, if we do have a rigid systematic approach he could then find himself in it. Would you elaborate on that a little bit? In terms of the systems which you talked about today.

A. In terms of the systems, I think that's one of the things that visual literacy professionals need to be concerned about, if I just go to that point, is that I think that we have to be more systematic about all our activities in this area called visual literacy. I think that we need to identify clearly our content, very clearly our objectives. I think we need to find out where our students are and what the frame of reference is called, as you said, the assessment of entering behaviors. And, then on the basis of what sort of triad it is at that point where we really are in terms of looking at our space, at our time, and at our resources and that's where visual literacy really lives. It lives in those decisions. And that's where many teachers decide it doesn't belong in my classroom, or indeed it does. But visual literacy should not escape that systematic review. Visual literacy should be in all activities in the visual domain and should be subject to the same kind of query, questioning, and systematic examination that any other curriculum decisions confront. And I think that's the only way to teach responsibly, and frankly, the only way that visual literacy is going to make it into any curriculum.

Dr. Peter Schillaci, Director of Education, McGraw Hill.

Q. May I ask the question that I have been asking of people, your definition of visual literacy?

A. Well, for me visual literacy means equipping a child or an adult or anyone with the perceptual skills for living humanly in an environment which is increasingly visual, increasingly media-oriented. We've really failed in that and the alternative has been either people desensitizing themselves to the environment or becoming the victims of that environment. So I would define it in those terms, equipping a person to live humanly in their environment whether it's natural or media or social environment.

Random Comments from Participants.

Q. May we have your function as a professional educator?

A. I am a high school librarian in a school which is just beginning to develop a significant AV collection.

Q. What's your reaction to the visual literacy conference so far?

A. Some of the sessions which may be very elementary to people who are in the field professionally I have found helpful, and I can take them back to my colleagues as being directly applicable to our school curriculum.

Here's another delegate.

Q. What's your function professionally?

A. Science teacher.

Q. Would you react to how you think the visual literacy conference is going so far with you?

A. Kind of difficult. Trying to find a way of presenting science with the use of a different

COMMENTS FROM PARTICIPANTS (continued)

visual media. So far I've come up against a wall of dollar bills.

Q. So it's economical rather than viable. What's your definition of visual literacy?

A. Visual literacy. The way I would use it, to put it in the context of the school I'm in, is replacing the standard use of textbooks because we have boys that are, if you want, illiterate. So the only way to present the material is visually and audibly, rather than having them read.

Q. Through what types of media?

A. Well, basically, we've been using films, filmstrips, and microscopes and having them do their own things in trying to represent them.

Two more delegates or visitors to the visual literacy conference.

Q. Could you tell us your reaction so far? We'll take the gentleman first. What's your function professionally?

A. District Media Coordinator.

Q. And your reaction to the conference so far?

A. Well, there have been a number of very meaningful workshops which I enjoyed. Even one or two low-keyed ones I enjoyed immensely, seeing some things being done in early childhood, for example, the work being done by people in the residential treatment centers. I think are very far reaching. Showing a direction, maybe because they have a certain kind of freedom we don't have in the public schools. Other than that I've really enjoyed the fact that it has been a small group, and a very intimate one. I certainly have had a chance to do a lot of "soul searching," and discussing with different people, and it's been worthwhile for me; I'm glad I came.

We're talking to another visitor to the visual literacy convention.

Q. What is your function professionally?

A. I'm a reading specialist.

Q. How have you reacted to the conference so far?

A. Enjoyed it very, very much. I've come up with a lot of ideas I can use with my kids.

Q. What level do you operate on?

A. Junior High.

Q. Let me ask you the big question. What's your definition of visual literacy? I see you have one of Jack Spring's cameras in your hand; but without biasing you, what is your definition?

A. I guess it would be an awareness of things without necessarily using written language.

"VISUAL LITERACY . . . FROM THE BEGINNING"

KEYNOTE ADDRESS BY

EDMUND ZAZZERA

Man developed or invented the picture, symbol, sign, and word to stabilize and communicate his perceptions. Written, spoken, or gestured words serve to capture a concept, action or feeling.

There are symbolic notations in mathematics, engineering, economics, art; each forms a discrete language. All of these languages have their roots in man's sensory perception of his environment. Each also represents an extension of sensory perception, giving man the tools to investigate and structure his environment beyond the limitations of his biological apparatus.

Consider the broad concepts, actions, and feelings that symbols stand for. Symbols are very adaptable for making general statement. On the other hand we can be very exact with some symbols.

Words are symbols that have reached a high order of abstraction, and, as synthetic building blocks for the structure of thought, words both liberate and confine the process.

The word FREEDOM, for instance, "is worth a thousand pictures."

Unless we consciously limit the reverberation of the word FREEDOM and define the parameters of application in a structured context, we are left with a lack of clarity as to exactly what is meant. In the same way the word LOVE stands for a concept of infinite but relative magnitude – except when used as a tennis score.

Words represent an advanced form of visual metaphor. Words "stand for" concepts, actions, or feelings. Words are but one form of symbolic notation man has invented. Words became the tools man used to consciously control his environment.

R.L. Gregory in his book "The Intelligent Eye" states,

"Deduction requires a formal symbolic language. We may say that deduction is non-biological for there cannot have been deduction before there was formal language. It is most tempting to suppose that the kind of problem-solving used in perceptual brain processes is inductive, while the problem-solving used for abstract thinking and communication and calculation is essentially deductive."

Literacy as we know it, deals with man's ability to perform in this deductive area.

The effective use of symbols requires some degree of literacy. Or, we might say the degree of literacy in the use of symbols can be measured in terms of effective communication. Here we should understand that the literacy level of the signal source and the literacy level of the signal receiver must be in balance. We should also be very careful to avoid the error of equating literacy level with biological endowment for perception, action, and feeling. This error is not a natural one to make. It is logical, however, if we accept the premise that man is no more than the logic systems he invents. This error in

EDMUND ZAZZERA (continued)
premise exhibits one of the unconsciously insidious effects of accepting the model as the thing it stands for.

Literacy is determined by the degree to which a man can acquire and use a specific set of symbols for the purpose of communicating his concepts, actions, and feelings. This is a part of our cultural not our natural heritage. It should be apparent to all of us that we have taken the literacy index, denoting level of skill in acquiring and using language, and conveniently accepted it as a measure of man's concepts, actions, and feelings. This error has been stressed in all the literature calling for reform in education. But as obvious as it is, it is equally illusive.

With this highly fanciful example, let me try to illustrate. Man was aware of different qualities of the objects or things in his environment. Before acquiring a means for noting those differences, he acted with discrimination in respect to the size of things; he could judge the scale of things. He had perceptual imagery of motion and time. Inductively-through awareness and sensitivity and biological drive, he sensed the predictability of events. He invented a "stand for" and documented the predictable. The "stand for" he chose through use, became generally accepted as the standard against which things, objects, etcetera could be represented. Timewas conserved. . .Energy was conserved. . .A liberation took place. . . But also a formal symbolic structure was established that had to be taught and had to be learned.

Man now had the task of educating and training others in the use of this "stand for." If the "stand for" did not achieve general acceptance, if it did not become standard, it would be of no value as a "stand for". Men in other places invented different "stand fors" for the same things.

"Stand for" after "stand for" was added at an ever increasing rate during man's evolutionary and revolutionary development. He became sophisticated in the use of "stand fors." "Stand fors" became very important. In some instances more important than the things for which they stood. Man built magnificent edifices to house his "stand fors." He also had accumulated so many "stand fors" that he now had to invent "stand fors" for "stand fors."

At this time the original things were very obscure indeed. It was now very difficult to teach the use of the "stand fors." Because now they no longer resembled the things they "stood for." A high order of abstraction had been achieved. Today man deals in "stand fors" most of the time.

Formal language must be taught – no one will deny this. In teaching the formal languages we must keep the mode of this instruction broad and all inclusive. That is, employing all of the learners' sensory apparatus. This will keep us sensitive to, and aware of, the inductive process that is active in the learner – while he is acquiring and using the formal deductive processes.

We have seriously and critically limited our view of the learner. We have said he is to be instructed in the use of "stand fors" - and is to be measured in terms of his capacity to use "stand fors." This makes him a signal receiver – right enough. It makes him a signal sender, also necessary. What it ignores is his capacity to generate signals. To generate new, novel, unique, personal signals – products of his own thinking, his actions, his feelings. Personal signals are vital to the development of self concepts.

The learner needs to resonate with his environment. If his first attempt to signal is thwarted, ignored or in general not received and acknowledged. . .the image is not supported. That vital link in the communications chain is missing. If there is little or no reception and acknowledgement of these signals, if we insist only on sending the signals of the standard code and acknowledge only the receipt of the standard code signal. . .we are destroying the most significant resource of civilized man. . .his ability to generate signals. . .the resource without which no standard code would have or could have been developed in the first place. This generative resource is the natural endowment of perception, action and feeling. These resources must be exercised before, during, and after instruction in the standard codes of the literate. If the failure to fully communicate continues. . .objective reality fades and a pattern will evolve much like the one A.E. Houseman expressed in this poem.

"Good creatures do you love your lives
and have you ears for sense?
Here is a knife like other knives
that cost me eighteen pence.
I need but stick it in my heart
and down will come the sky,
and the earth's foundations will depart–
and all you folk will die."

The knife can take the form of drink, drugs or any expression that exhibits the non-constructive rejection of commitment to social purpose. . .alienation from the world. . .a symbolic suicide.

We can reassure the learner and aid him in the development of a positive self image. We can provide strong contacts with meaningful and satisfying experience; experience in which he can employ his natural perceptions, his physical need for action, and his need to express his feelings and have them accepted and respected. We can balance synthetic logic systems through direct sensory experience.

What we must study in Visual Literacy are those processes of thought, action, and feeling which are man's natural endowment. This being the biological system, which, independent of instruction in a formal

EDMUND ZAZZERA (continued)

language, conceives, acts, and feels.

We all recognize the level of performance required to be judged literate in the use of the formal languages of man. Our educational institutions have been charged by the society they serve to train the young in the acquisition and use of these languages and this is becoming an increasingly more difficult task.

We hear the question more and more, from the young, and it resonates with gnawing persistency. "What has all this to do with my concepts, my actions, my feelings?" They are no longer "questions" – they are "accusations" – indictments that cannot be ignored as stemming from youthful naivete. The validating arguments that justify these accusations are all around us.

In politics, in economics, in ecology, in the use of technology – we are being asked "Why?" – "What's the purpose?" "Where are we going, man?"

Oh, it's not a new question. In fact it's probably the first question, and it'll probably be the last. The point is it's our turn to answer it.

It's a paradox of the highest order when considering this. The very system of logic invented by man to contain and make predictions about his natural environment is being turned inward to question the validity of his own existence.

This question, of course, has been answered in many ways in the past. Two of these answers are important to remember, if only to save us from being redundant in preparing our own answers.

Descartes stated, "I think, therefore I am." The literate philosophers employing the tools of language and the deductive processes of logic have so concluded. Today we might say that if "I think, I doubt" (as in fact Descartes did) but in questioning the whys and wherefores I might conclude that if "I think, I am not."

If we get too far away from the biological imperatives of our sensory orientation – as exhibited uncontrolled industrial technology – we will end up being not.

The second answer to the big question "why" comes from literature. When Hamlet posed the question "To be or not to be?" his most immediate concern was a choice between life or death, but the philosophical question of purpose was also stated. Hamlet, confronted with the problems of life, concludes that "Conscience does make cowards of us all," and goes on to point out that "the native hue of resolution" that feeling, that urge to action "is sicklied o'er with the pale cast of thought."

We must admit to a similar cowardice today. We are wound in a web of our own making, woven of outdated symbolism of past association, proprietory history, logically structured laws that govern our social thinking.

Both these answers, Descatres' and Shakespeare's, lead to the premise that thinking man, using the logic of language, is able to discover the meaning and purpose of being, while the limitations of this symbolic system are at the same time restricting his actions. It's been said that "Life is the art of drawing sufficient conclusions from insufficient premises."

It is only when the conclusions that are drawn are insufficient to our basic needs, and the fabric of society begins to display excessive wear, that we show signs of concern for the nature of the premise.

It would be absurd to attack the formal language systems that man has developed or invented. It is man's symbol systems that have freed him in large part from the limitations of his biological apparatus. Symbol systems have become a sanctity of conceit and have caused man to doubt his animal origins.

R.L. Gregory in "The Intelligent Eye" states,

"Returning to the brain, we should frame our question 'Is the brain analogue or digital?' in terms not of its visible structure but of whether or not it follows formal rules for arriving at answers."

We know that the kinds of rules we are considering demand a formal language; but we also know that perception occurs in animals, who have not the capacity for handling formal language. So we are forced to the conclusion that the brain is biologically an analogue system. With the development – or invention – of language, man's biologically analogue brain can work in a digital mode. This is so remarkable that we can hardly begin to understand it.

"It seems that symbols – originally pictures of familiar things and situations – became more abstract and were used with rules to represent formal structures of language and logic. They served the analogue brain by allowing it to take on fleeting stable states, necessary for representing the steps of deductive argument and computation. Words became the beads of our internal abacus; to confer on the human brain the alien power of deductive thought."

This is an intriguing statement – perhaps more intuitive than scientific – However, we are told that formal structures of language and logic were invented by man to serve his needs, to broaden his perceptions, and to develop his humanity.

We have the means today through the use of technology to explore, instruct and learn – at a more efficient and effective rate than ever before. What the media affords is access to the substance of an evolving language.

Media should not be restricted in our thinking to the developments of the past forty years. The paint pigment used by primitive man to document his images of the hunt differs only in technique, from similar images on photographic plates. What the new

EDMUND ZAZZERA (continued)

techniques allow is an almost unrestricted ease of access to a wealth of media for expression.

Hayakawa has stated and I quote:

"The reorganization of our visual habits so that we perceive not isolated 'things' in 'space' but structure, order, and the relatedness of events in space-time, is perhaps the most profound kind of revolution possible – a revolution that is long overdue not only in art, but in all our experience."

Dealing with visual elements that have no inherent formal structure is an excellent way of allowing man to vent his natural drive for expression.

What I'll show you at this time is some film footage that was made from a series of experiments, exploring a method for the introduction of the learner to spatial organization. You'll see (1) short sequences showing the use that can be made of linear elements in sequential build up, (2) static linear compositions, (3) closed linear elements with different spatial orientations, (4) solid simple forms arranged as planes or surfaces in limited space, (5) two or three elements arranged in a limited space, (6) more complex two-dimensional organization, (7) a short clip showing natural and man-made forms together with graphic forms that attempt to capture gesture and movement, (8) and lastly solids and planes arranged in a confined three-dimensional space. This is only one facet in the training of "the intelligent eye."

Fascinating things can be done with natural forms and paint as a medium. Here too, it's the gesture of the form that we want to liberate. There are techniques that can show the sequence of form development that will give the learner new insights into structure and shape. Here is a simple example. (The bending into shape of a paper clip).

Media techniques enable us to mix metaphors to expose interesting relationships of form.

There is interesting work being done with the aid of media in the area of verbal and written language transmission. I'm going to play a sample of compressed speech prepared by the Cambridge Research and Development Group. The first signal will be at three times normal. You'll find it very difficult to pick up so listen as intently as you can. The second signal will be at two times normal. You should have no difficulty understanding.

I now want to show you a similar experiment done with the printed word. Assuming your average reading speed to be about 300 words per minute, I'll first project the message at 800 w.p.m. and then at 600 w.p.m.

In both these experiments the auditory and the visual, we compress the signal. Media has given us the facility to experiment with time as a flexible dimension. We have compressed time for scientific study and as a by product have discovered a new visual awareness of form.

Time has been expanded for scientific study. We can examine what occurs as the hammer of a revolver strikes the cartridge. We can observe the ignition of the powder and subsequent expansion of the gas created by the burning process. We can accurately measure the rate of travel of the bullet and its aerodynamic characteristics traveling through space.

We have not progressed as far, however, in making social judgments about the use to which this technology is put. (A shattered man is shown and reshaped).

I suspect it will be a long time before science can help us to correct this aspect of human behavior but we have media techniques to reverse the process and that's something to think about.

The success we have in meeting the challenge of visual literacy as a concept depends upon our ability to establish and communiate a valid premise. It's my view that we should develop an awareness of and a sensitivity to sensory experience while we concomitantly provide instruction in formal language.

We should be concerned with the integration of sensory experience and the development of logic structures. . .to combine these competencies in a total neurological organization, that will give each man the full use of all of his potential resources.

I could think of no more fitting way to conclude my address than to read from the foreword to Moholy-Nagy "Vision in Motion." Moholy-Nagy spent a lifetime studying visual literacy and put it all together in this magnificent book which I recommend to all. I quote:

"This book is an attempt to add to the politico-social a biological 'bill of rights' asserting the interrelatedness of man's fundamental qualities, of his psychological well-being and his physical health. It proposes that new tools and technologies cause social changes; that they shift ways of production, possessions, wealth, and power; yet though the inevitable logic of new technologies, offering easy advantages for labor saving and profit making, is willingly accepted on pragmatic intellectual terms, it is stubbornly opposed in the emotional sphere, where man clings to obsolete standards and empty conventions of the past, unapproachable by logical argument and often against his best interests.

This emotional prejudice – or inertia – is the great hindrance to necessary adjustments and social reforms. The remedy is to add to our intellectual literacy an emotional literacy, an education of the senses, the ability to articulate feeling through the means of expression. Without the balanced performance of intellect and feeling, man becomes crippled, one-sided. Only

EDMUND ZAZZERA (continued)

the combination fosters growth and leads to an assurance of judgment and security of existence."

(Mr. Zazzera's talk was illustrated with many original drawings and creative original slide/tape productions of his own execution.)

CONFERENCE COMMENTS

Discussion between lecture and those attending excellent, many good ideas expressed. Test and survey report – results good.

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I felt that the people received a great deal from this session due to the questions that came up.

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Gave much background information on the mentally handicapped to better help us understand the way to approach each type of handicapped child.

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Excellent– because: 1) clear introduction, well organized structure. 2) specific, easy to adapt to many situations and goals. 3) wide applications.

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Excellent– gave me a concrete understanding of concrete poetry.

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Excellent– I received new ideas from early poets.

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Very Exciting–

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Enlightening viewpoint on visualization– Good!– Something worth looking into.

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Interesting and informative. Able to be understood by layman. Cleared up several minconceptions and introduced new ideas. Much food for thought here.

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Good presentation. Very clear, very organized. Stayed on point. Thanks.

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Excellent– Use of good experience relationships in his presentation.

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Concept of Video-Exchange between schools. A wonderful idea. Remits for relaxed, uninhibited expression. Very well done!

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Very stimulating concept of communication.

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An invaluable experience and one I would like to have made available for my high school.

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Conference worthwhile! Let's have more of this type! "relevant!!!"

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Very informative regarding the planning, development and implementation of a significant approach to ed. TV.

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Dr. Horner's presentation was very literate, verbally facile–impressive. The responsibility of television is a particularly compelling question.

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Got a lot of practical ideas. Worthwhile.

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I did find ways in which to incorporate more "visual" with my 4th grade class.

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Very well presented – both organization and spirit – a good source of practical information usable for the classroom teacher – a good supply of examples of what we're talking about.

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Very stimulating. Participants enthusiastic. Students' posters, etc. delightful and amazingly effective.

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Showed marvelous ingenuity. Full of new ideas. Enjoyed it very much. Am ready to go back and try something new to me! Great!!

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Interesting program – offers good ideas.

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Good ideas, well presented. Practical suggestions for use of visual literacy in everyday classroom situations.

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R. Brown employed the student participation method very well. Preparation of veiwer was effectively done. Suggests the teacher must preview films for maximum teachability.

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Put Mr. Brown on nationwide TV and make it compulsory for every teacher who wants a raise to watch him!

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Fantastic motivation and involvement.

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Motivated excellent lessons. We are pioneering a new field. We need further consideration of guidelines.

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A tremendously interesting and informative presentation!

[continued on page 39]

FILM IN THE CLASSROOM: ONE APPROACH TO FILM AESTHETICS

Speaker – RALPH J. AMELIO

A description of twenty-five activities used in a two semester elective film aesthetics course over four years at Willowbrook High School, Villa Park, Illinois. The presentation will be introduced with an explanation of objectives and syllabus, and will conclude with an evaluation of the course.

"Teaching Film in the Classroom: A Description"

I. Goals
   - A. To gain insight, understanding, and aesthetic enjoyment of his own experiences and of others through film.
   - B. To investigate the nature of the film medium as a distinctive art form.
   - C. To develop a set of valid criteria by which to evaluate film.

II. Approaches
   - A. Comparative
   - B. Thematic
   - C. Aesthetic
   - D. Creative
   - E. Psychological
   - F. Stylistic
   - G. Historical

III. Activities and Methods
(See sheets on activities)
   - A. Viewing film
   - B. Discussing film
   - C. Teaching film
   - D. Making film

IV. Evaluation
   - A. Discussion
   - B. Oral reports
   - C. Written reports
     1. In-class reviews
     2. Out-of-class reviews
     3. Self-evaluation cards
   - D. Projects

Activities

Thirty specific techniques used in my own film study course follow (sample films are listed in parenthesis):

1. View film; "image-skim," i.e., ask for specific images that stand out for one reason or another to the student; no "wrong" answers build up the student's confidence in seeing film and his willingness to articulate. (THE SEARCHING EYE)

2. View film; discussion; view entire film again; discussion of whole film (CITIZEN KANE) or selected scenes (KING KONG) (any feature).

3. View film; no discussion; written responses in the form of brief phrases (your emotional reaction?) or formal essays (five paragraph critical-evaluative essay) (PHOEBE)

4. View film; no discussion; thinking and pondering. (SUMMER WE MOVED TO ELM STREET) (GOOD NIGHT SOCRATES)

5. View film; group panels of ten with chairman and secretary without teacher; chairman and secretary report the consensus of discussion to entire class. (PHOEBE)

6. View film; select one scene from film and discuss in-depth. (ON THE WATERFRONT) (CITIZEN KANE) (NO REASON TO STAY)

7. View film; role-playing of characters in film (HIGH NOON) (SILENT SNOW SECRET SNOW)

8. View a number of films without discussing each until after all have been shown; evaluate how all develop an idea through visualization. (Documentary; Cross Media Unit)

9. View a number of films; students keep a journal of their responses to films.

10. View film with sound turned off to stress visuals and suggest sound track. (FIDDLE-DEE-DEE) (A TIME OUT OF WAR)

11. Record soundtrack and listen before viewing film; create content which is suggested by music; view film. (DREAM OF THE WILD HORSES)

12. View film in parts; stop film after major scenes or sequences; discuss foreshadowing, style, microcosm of whole film. (CITIZEN KANE) (LAST LAUGH)

13. View film; read variety of film reviews from books, journals, magazines, and newspapers; compare -contrast responses. (EASY RIDER) (MIDNIGHT COWBOY)

14. Lectures: on styles, movements, directors, writers, genres, actors (John Huston, Akira Kurosawa, The New Wave, Neo-Realism, Russian Film Industry, McLuhanism, The Western, Marlon Brando)

15. Discussion-lecture by film critics; students prepare questions.

16. Filmmakers discuss their films. (Invite upper class or former student filmmakers.)

17. Panel of students as film critics to discuss one specific film, series, or outside film.

18. Panel of students and teachers to discuss one film. (HIGH SCHOOL) (NO REASON TO STAY)

19. Read story or script first; discuss; view film; compare-contrast. (SILENT SNOW, SECRET SNOW) (NIGHT AND FOG)

20. View film; discuss; read story and script; discuss. (THE INFORMER) (OF MICE AND MEN)

21. View film; distribute evaluation sheet on one film or entire unit. (cf. Section on "Written Materials")

22. View film; write visualization of ideas or words in similar style, technique, or form as a treatment. (ENTER HAMLET)

23. Cut up a comic-book story, frame by frame; arrange the individual frames on a larger piece of paper and describe the distance from which each frame is viewed (long shot, close-up), the angle from

[CONTINUED ON NEXT PAGE]

RALPH J. AMELIO [CONTINUED]

which it is seen (above, below), why it is larger, smaller or a different shape than other frames, what it tells about the story, how it connects with the frame before and moves the reader to the next frame, etc.

24. With an abstract idea in mind, e.g., violence, collect ten individual photographs from newspapers and magazines and try to arrange them in a meaningful sequence, scotch-taping them across the backs and pulling them across an overhead projector. Explain the reasons for your arrangement.

25. Take the same or another abstract idea, and make a script, a series of notes on subject, sequence and treatment, for another ten-image form. This time, you will take your own photographs with a camera, and have control over lighting, distance, focus, angle, composition, etc. While the first two assignments are concerned with forming (or editing) given material, as in the cutting room, this assignment indicates that editing or montage (Fr. arrange) begins with the concept and permeates every part of the creative or formative process.

26. Carefully record the sequence of images, subject by subject, of the short film DREAM OF THE WILD HORSES, then try to create a parallel form, in prose or poetry or a combination of the two.

27. From a series of pages in a magazine, photographs of a series of billboards, burma-shave placards, etc., illustrate an advertisement which is a sequence of signs and explain its motivational structure.

28. Submit a proposal for teaching four or more children something about how series of images work, something about how to see, how to explore the visual environment.

29. Write a visual script for a one-minute advertisement for something on videotape, and produce it, using props, live actors, painted posters, and other kinds of materials.

30. Write a script for a five-minute slide-tape show. In addition to other elements, you will now have control of color, which can be used significantly or symbolically, and of time and rhythm, as well as of the matching of sound to image.

START FROM SCRATCH. . .

Speaker – ROWENA PETERSON BABCOCK

Clips from actual student participation in multi-sensory learning. The best work from a district visual literacy symposium will be shown and described. All educational levels will be covered, K-12.

KINESTASIS: A NEW FILM TECHNIQUE FOR EDUCATION

Speaker – FURMAN BALDWIN
Audio-Visual Production Officer
Instruction Support Division
U.S. Military Academy
West Point, New York 10996

Kinestasis, the technique for zooming, panning, and flashing images on the screen in rapid succession, is now very popular. What possibilities does kinestasis hold for educators? Can an instructor hope to use it? This presentation will examine these questions and show filmed examples of kinestasis from programs used at the United States Military Academy. Methods used to create these films will be demonstrated.

Abstract of Presentation:

Not too long ago a new style of film presentation burst upon the network television scene. In series of rapid flashes, still pictures seemed to come to life. Audiences were held spell-bound as hundreds of zooming, panning images poured out of the screen at them.

This technique is called "kinestasis" and is now very popular. What possibilities does kinestasis hold for educators? Can an instructor hope to use it?

This presentation will examine these questions and show filmed examples of kinestasis from programs used at the United States Military Academy. Methods used to create these films will be demonstrated.

LOW COST 8MM FILM MAKING

Speakers – STEVEN BASS, STANLEY LIEBMAN

Improve 8mm film making programs with techniques proven in elementary and secondary school programs. Learn how to do it quicker, better and inexpensively. Participants will find out what is needed, where to get it, and how to use the materials to produce silent and sync sound 8mm motion pictures.

VISUAL LITERACY AND THE HUMANITIES

Speakers HARRY L. BOOTH,
JOHN P. BOZZONE

This mixed media show of seventh grade work includes history, music, art and architecture. Slides and 8mm film record a field trip to a restored Indian village, Cayuga Historical Museum and Log Cabin, Harriett Tubman House and the Seward House in Auburn, New York. Taped portions are narrated with musical accompaniment. A discussion follows the presentation.

Our presentation consist of the following:

1. A mixed-media show which includes history, music, art, and architecture. This is a seventh grade unit of work on the Age of Homespun, Indians and the Gilded Age. The visual part – slides and 8mm film – records a field trip to a restored Indian village, The Cayuga Historical Museum and log cabin, Harriet Tubman House, and the Seward House in Auburn, New York. The tape portion includes narration and music.
2. A discussion of how the media show was made and how we use it to promote visual literacy concludes the presentation.

TEACHING WITH THE 16MM FILM– ELEMENTARY SCIENCE

Speaker – ROBERT P. BROWN

This presentation shows some possible techniques in the use of 16mm sound film, the overhead projector, the filmstrip and other media in the classroom. In this demonstration, introduction of the lesson, use of various media and possible follow-up activities will be demonstrated.

TEACHING WITH THE 16MM FILM– ELEMENTARY SOCIAL STUDIES

Speaker – ROBERT P. BROWN

This presentation shows some possible techniques in the use of 16mm sound film, the overhead projector, the filmstrip and other media in the classroom. In this demonstration, introduction of the lesson, use of various media, and possible follow-up activities will be demonstrated.

WHAT IS READING?

Speaker – DR. DONALD L. CLELAND
Introduction – DR. JUDITH R. JARETT

A broader and expanded conception of the reading process will be presented. Mention will be made of some of the intellectual processes employed as a person acquires meaning intended by the author. Reading as a psycho-motor process will be discussed to show that reading is motor as well as mental in its orientation. Attention will be called to the fact that we not only read the graphic symbols called words, but that we read objects, events, situations and relationships perceived in the environment.

FILMS BY HIGH SCHOOL LANGUAGE ARTS HONOR STUDENTS

Speaker – GERARD S. COHEN
Instructional Support Service
Department of Education
Brooklyn College
of The City University of New York
Brooklyn, New York 11210

These films shown in 8mm, super 8 and 16mm formats use both magnetic sound stripping and tape-recorded sound. They vary from story films and poetic abstractions to animation. The presentation will include comments on organizing and administering a secondary film program.

Abstract for Visual Literacy Conference Presentation

Mr. Cohen organized a Film Arts Honors English course at Martin Van Buren High School in Queens County, as an elective course for 12th grade students. The course combined film analysis, film history and film production. The films shown in 8mm, super-8 and 16mm formats use both magnetic sound stripping and tape-recorded sound, and vary from story films and poetic abstractions to animation. The presentation will include comments on organizing and administering a secondary film program.

GENERAL SESSION

MEADIATRICS -- *The Art/Science of communicating most effectively through media. What kind of media reach and teach kids best? What bores? What scores? And why?*

Meadiatrics II: *Filmstrips, Audio Print and Sonocollage.*

Introduction – *Dr. Norman Seigel*
Moderator – *Roger Damio*
Panelists – *Mary Anne Johnson, James Olsen, Robert DeVoe*

GENERAL SESSION

MEADIATRICS – *The art/science of communicating most effectively through media. What kind of media reach and teach kids best? What bores? What scores? And why?*

Meadiatrics I: *The Moving Picture*
Introduction – *Dr. Norman Seigel*
Moderator – *Roger Damio*
Panelists – *Richard Brown, Burt Salzman, Stuart Kranz, Today's Kid*

RAP SESSION ON EDUCATIONAL RESOURCE CENTERS AND THEIR ROLE IN THE LEARNING PROCESS

Leader – JOHN D'ANTONIO

Rap session on Educational Instructional Materials Centers, Educational communications and technology, regionalization, education re-design, and individualized learning in non-graded schools are comparatively new areas of concern for the professional. Their interrelatedness and regional management services will be discussed in this rap session.

PANEL DISCUSSION AND RAP SESSION ON EXTENSIONS OF VISUAL LITERACY

Moderator – JACK DEBES
Panelists – SAMUEL B. ROSS, JR.
ROBERT FRANSECKY, DR. KENNETH FISHELL

PARA-PROFESSIONALS; VOLUNTEER AIDES; VISUAL TRAINING

Speaker – KATHERINE EISENBERGER

A report on a visual program for training paraprofessionals in a large suburban district. This series of video tapes recreates points of friction which were encountered in the real life training of previous groups. The tapes build to a climax then break off leaving the problem to be followed through and resolved in rap sessions by the audience. The interest level is both elementary and secondary.

VISUAL APPROACHES TO READING FOR THE CULTURALLY DIFFERENT

Speaker – GEORGE FISHKIND

The visually literate person can interpret and discriminate objects, actions, and symbols with which he comes in contact. In teaching a child to read, we often presuppose that the child is visually literate and can evoke the mental imagery necessary to understand the printed word. Materials and slides will be shown to illustrate components of a program of visual experiences necessary to provide a background for reading achievement.

"VISUAL LITERACY CONCEPTS FOR PRE-SERVICE TEACHER EDUCATION"

Speaker – DR. KENNETH FISHELL

Ten recent concepts of literacy. Beginning a part of a pre-service teacher training program. Teachers of all subjects in levels must be made aware that children need instruction and practice in understanding and communicating information in forms other than the written word.

DEFINING THE VISUAL PROBLEM

Speaker – DR. ELLIOTT B. FORREST
Assistant Clinical Professor of Optometry
State College of Optometry
State University of New York

Co-Chief, Infants Vision Clinic
Optometric Center of New York

Traditional concepts imply that optical "errors" resulting in less than 20/20 vision are defects that should relate adversely to school performance and learning. Statistical studies however, attempting to relate these factors, have been found wanting. Dr. Forrest probes those major visual behavioral relationships that do affect the academic skills of the child. He will also discuss the action of lenses, prisms, and vision training as tools for improving visual, visual-motor, and visual-perceptual performance.

Abstract of Presentation

Vision is a process that allows an individual to gain meaning through the use of light stimulation. It is the primary component in developing a visual perceptual space world as it operates in conjunction with all the other sensory and motor modalities of the body, including posture and balance. Without the proper functional and structural operation of the visual process as it interacts with the total body action system, an individual would have difficulty approaching his optimum biological intelligence level.

Even more basically, vision is the tool that allows for the expansion of knowledge and awareness beyond the reach of the arms. It is composed of a vicarious projection of the ability to search and touch into a limitless conceptual space world. In other words, even though all senses aid in acquiring new knowledge and integrating it into the total behavior pattern, vision, hearing, and smell alone allow the individual to extend beyond the body limits. Vision, however, goes furthest in that it allows the individual to visually "feel" distant objects as if they could be manipulated by hand. It takes objects at almost infinite distances and brings them into the reach of the organism. Vision, in these terms alone, relates to a 20/20 visual acuity reading in the same manner as mental health relates to a smile.

There is a normal tendency to take unimpaired function for granted. Unfortunately, it is only when a function is disabled that its place in the totality of performance becomes appreciated. In a similar manner, it is taken too much for granted that "seeing" is just "seeing" without much thought given to the complexities involved in the process. For example, we accept the fact that a moving vehicle may be "tracked" visually. Fixation can be shifted from a newspaper to the television set and back, with immediate single and clear vision at all distances. Words on a printed page can be visually fixated as one reads and when the last word of one line is reached, one can visually "jump" to the first word on the following line while constantly gaining meaning from the printed symbols. Clothes can be observed in a window display and the texture of the material can almost be "felt." While driving, one can listen to the radio, talk, shift the foot between the brake and accelerator pedals, watch the lights, watch the road, glance at the rear view mirror, and at the same time judge "out of the corner of the eye" if another car is too close. A cigarette can be lit without having to feel where the end of that cigarette is in space. Jig-saw puzzles are solved without having to feel and force each piece into place before deciding if it will fit. The height of a step or a curb is visually judged before we approach it. Judgments of direction, distance, size, shape, color, and texture are made through vision without realizing how "tactual" vision is until the lights are out at night and the arms and legs have to act as "feelers" to prevent hitting the wall or stumbling over a chair.

Each of these activities requires the use of different, yet interacting visual skills. Most of these visual skills as well as others, equally as important, are directly or indirectly involved in the acts of learning and reading.

An inefficiency in visually tracking consecutive words or phrases causes visual "stumbling" and makes reading to learn as well as learning to read less efficient. A poor "anticipatory" ability of the right visual field causes problems in accurately directing the eyes to the right thus causing a tendency, when reading English from left to right, for words or parts of words to be skipped, substituted or mispronounced. An inadequate "anticipatory" ability of the left visual field causes a tendency to miss the proper line from

DR. ELLIOTT B. FORREST (continued)

the end of the line one is reading. Inefficiency in using the two eyes as a team may result in faulty fixation skill and literally cause visual confusion as the printed page is scanned for meaning. Accommodative difficulties affect the ability to sustain attention, concentrate, and process information effectively. An inability in changing focus efficiently from one point in space to another tends to cause one to lose one's place when momentarily glancing up from the book.

An inability to scan effectively one's past visual experiences affects the ability to make an educated prediction of what the following word or words would be as well as making it difficult to recall newly learned words at a later time. Improper visual feedback skills adversely affect the ability to visually monitor what is read.

Mismatches between the visual memory and auditory memory circuits, as both of these memory banks are scanned during the reading act, causes what is read to be judged unreal with less meaning derived from it. Difficulty in integrating the spatial quality of vision with the temporal quality of language causes difficulty in sequencing. An inability to organize the visual process in conjunction with the other sensory-motor systems around the body mid-line in respect to gravity tends to relate to directionality problems and may contribute to reversals in reading. An inability to recognize objects as being the same even though they are made larger, smaller, or have pieces added or taken away from them causes letters or words to be mispronounced and misread if different typescript is used. A similar result can be caused by the inability to recognize that a given visual form in a different position (saw-was; b-d; p-g) may have a completely different sound as well as meaning. Finally, inefficient visual-motor integration hinders vision from substituting for the other sensory-motor systems and might even affect the ability of lower-order modalities from supporting vision when it is needed.

There is certainly much more intricacy involved in the process of vision than the simple elements of clear sight and two-eye control that were so important for so long. The visual problem, therefore, represents an inadequacy or inefficiency in one or more aspects of the total functional operation of the visual process. As such, it will be reflected in some areas of performance. Its proper diagnosis and treatment has become optometry's prime concern in order to assure maximum results in providing for the visual welfare of all our children.

THE VISUAL/AUDITORY-VERBAL SYNDROME

Speaker – DR. ELLIOTT B. FORREST
Assistant Clinical Professor of Optometry
State College of Optometry
State University of New York

DR. ELLIOTT B. FORREST
Co-Chief, Infants Vision Clinic
Optometric Center of New York

The rationale and analysis of a unique four-stage program to aid those children exhibiting the "V/A-V Syndrome" i.e., a specific, localized and resistant reading problem in which a youngster may demonstrate a good visual memory of words but cannot translate visual sound symbols back into their original sounds, symbol by symbol. The relation between this problem and other visual concomitants of reading difficulty will be discussed.

Abstract of Presentation

Dyslexia can take many forms, but one of the most common is an inability to translate letters as visual-sound symbols directly from the visual into the individual sounds they represent. It is a specific type of reading problem that is quite resistant to most forms of traditional therapy. It has been a major obstacle to both the pedagogue concerned with teaching the child to read as well as to the optometrist concerned with remedying the underlying visual concomitants of reading disability. To differentiate this problem from other forms of dyslexia, it has been labeled the Visual/Auditory-Verbal (V/A-V) Syndrome.

The V/A-V child usually demonstrates a relatively good visual memory for names of forms or for learning words by total visual recall but has a poor ability to decipher words that he cannot visualize as pure form and for which he must depend on a sound translation. These children can name a letter (A) ay, (B) bee, (C) see, but have extreme difficulty in giving it a sound that differs from the learned name.

The V/A-V Syndrome can exist by itself in which case it is easy to detect or it can exist in the presence of other problems in which case it can be masked and become more difficult to detect. Typically, the V/A-V child can be identified by certain diagnostic signs. When confronted by a new and unknown word, the child will either refuse to sound it out, read it incorrectly or possibly substitute a completely different word for it, or attack it by laboriously calling off its letter-names rather than the appropriate sounds hoping that this might trigger recognition of what the word should be.

A program has been developed to aid this specific problem that follows the same historical pattern through which all cultures appear to have progressed in adopting written communication. It is based on the thought that some of our educational methods and therapies tend to by-pass, or eliminate completely, from the learning of the individual, what the culture had to learn in a slow, natural, and somewhat logical progression.

The V/A-V program is composed of four stages each leading into the succeeding one. During the first

DR. ELLIOTT B. FORREST (continued)

three stages, the child must compose his own symbols. Decoding and encoding someone else's prepared symbols develops a skill that appears to have minimum transfer effects.

Stage One – Ideographs (Message Drawing)

The instructions to the child for this stage are "Draw a story for me. Don't tell me what you have drawn. I will try to figure it out and then you will tell me if I am right." This procedure makes the child search for relevant ideas that he can express in the form of a drawing. It also makes him search for relevant items by which he can express the idea he has in mind as well as eliminating those items that might confuse the transference of the idea in question to an observer.

Those who have extreme difficulty in doing this procedure, should be thoroughly evaluated for more basic visual-motor and visual-perceptual problems with professional therapy started at the proper level in terms of these more basic problems before starting the V/A-V program.

The aim of this stage is to have the child effectively communicate graphically what he has in mind. He monitors his own performance by listening to the observer's interpretation and then modifying his drawing accordingly.

Stage Two – Pictographic Writing

For this second stage, the child draws picture symbols sequencing them in a left-to-right direction with each symbol representing a single word of the idea he has in mind. The article (a) does not have to be represented by a symbol. The article (the) may be represented by a line or arrow under the word-symbol it modifies.

Stage Three – Syllabic Writing

This stage requires the child to use picture symbols to represent individual syllable sounds. At this point in the program, it is permissible to utilize individual letters or small words that he may already know in conjunction with the picture symbols, provided they are kept to a minimum and only used when no other solution seems possible to the child. By the time many youngsters become skillful with this stage, they begin to sound out words that they see without being coached, verifying what they have previously learned on a visual form basis as well as experimenting with new words.

Stage Four – Alphabetic Coding

The fourth stage of the V/A-V program is designed to act as a transition for those V/A-V children who are now ready for more formal and traditional pedagogy. It offers reassurance, confidence, and reinforcement in their ability to handle their new-found skill. This stage consists of a double alphabet, the first of upper case (capital) letters and the other of lower case (small) letters. It is orthographic in nature, familiar, and structured as a game. It avoids the ambiguities found in English spelling.

In the Capital-letter alphabet, the individual letter sounds match the letter "names" with the exception of (H) and (W) which are called HAY and WEE respectively since their conventional letter-names do not form practical and usable letter-sounds.

The Small-letter alphabet is comprised of soft or aspirated sounds. At first, a given sound, such as "k" for k-uh can be used as a substitute for kah, keh, kih, koh, especially if they were pronounced quickly and softly. At a later point, as the child becomes more adept, two or more letters can be combined to form more specific and less generalized sounds.

In addition, a few digraph sounds are presented that would be difficult to construct from the basic double alphabet.

In this stage, the child and therapist work together. Both must memorize the alphabet and both write material for the other to read.

Examples of the use of this stage are as follows:

1. the boy (or boE) hits the bol Over the fenc.
2. it rAnz everE dA uv the wEk.
3. wE R kOld.

Summary

The V/A-V program is geared to aid a very severe and specific type of reading problem involving an inability to translate visual-sound symbols sound-by-sound. It does not work around the problem by building a sight vocabulary nor does it train other sensory-motor avenues to support or substitute for the visual/auditory-verbal "block." It attempts to work on the affected area in a concentrated and direct manner, in order of increasing difficulty, and consistent with the historical development of alphabetic reading and writing.

THE STUDENT MYSTIQUE: SLIDE/TAPE RAP SESSION

Leader – DR. JOSEPH GILKEY

This slide-tape production, done without narration, and accompanied by music, is primarily a visual message. Because the production allows for a number of different reactions and messages, it shows how the visual image can lead to individualization of instruction. This example of local production will be used as a motivation for audience discussion of techniques, equipment and resources for putting together such a presentation.

VIDEO LINGUA

Speaker – BRUCE GOLDFADEN

Students learn by actively creating their own TV productions performing them in the school camera TV studio and criticizing in turn, the playback. A format which has been found functional is the Sesame Street and Laugh In model. Videotaped programs will exemplify this production work.

BRUCE GOLDFADEN (continued)

Abstract of Presentation–

No need to keep the merger quiet. It isn't a secret; and the F.T.C. would be sure to approve: Education and Television have joined forces. Students watch 15,000 hours of television before they finish their 11,000 hours of public schooling–and programs like "Sesame Street" and "Mr. Rodgers Neighborhood" begin to influence minds and mores long before a child meets his first grade teacher.

There are literally two sides to the TV picture however; and students in language classes have begun to move easily between the TV screen and the TV camera. That is, they are now learning by actively creating their own TV productions, performing them, and critiqueing in turn the playback.

In Liverpool, the idea of utilizing television as an aide to Foreign Language instruction evolved from a series of inservice television workshops for the High School staff which was conducted by the District TV Coordinator in the three-camera studio housed in the High School.

The members of the workshop were all volunteers; and their interest and enthusiasm were passed on to many of the Foreign Language classes.

It is relevant to mention that one of the most enthusiastic members of the workshop was the Foreign Language Coordinator, whose interest in the project was itself transmitted to the High School teachers.

The workshop, consisting of approximately five one-hour classes, given once a week immediately following the school day, dealt with the basics of TV production – camera movements, simple lighting patterns, switching, audio, and the operation of the video-tape machines, while stressing "Hands On Experience." The course tried to emphasize the simplicity of TV production, rather than the complexity of television technology.

"Videolingua" it must be stressed does not attempt to teach directly foreign language although inputs for this type of teaching using a variation of the model are apparent. Instead it is being used as an aid to foreign language instruction, much as a 16mm film, 3 dimensional realia, or a language laboratory.

In fact, as the language laboratory attempts to add a dimension of reality to the Foreign Language learning situation by utilizing the voices of native speakers and calling for an audio response, the television-participatory experience provides for the added dimension of audiolingual AND a videolingual experience.

The TV projects usually begin with the involved class visiting the studio where they are given a tour of the production facilities, as well as an idea of the limitation and possibilities of the TV production.

It has become apparent, however, as the classes continue to come through the studio that many of the students have been "prepped" to the ways of TV by vestige of their own viewing habits at home.

Much of this sophistication regarding basic television production techniques is also a result of the television production class, which has been ongoing in the High School for the past 4 years, through which many of the Foreign Language students have passed.

These students have usually been willing to assume a position of guidance for the rest of the class regarding several potential production pitfalls.

Perhaps the most common, as well as the most ego deflating for any class is the initial disparity between what is seen on a high budgeted commercial presentation, and the first attempts obtained by the novice producer.

After a bit of rehearsal however, with the help of the TV director and the special effects board, surprisingly effective television is obtained; and the students enthusiasm in "Videolingua" is usually reinforced.

For the language teacher seeking a vehicle by which to introduce his class to "videolingua," both the "Sesame Street" format, as well as the "Laugh In" program have proved popular models.

Students have become involved in creating sets, making costumes, writing scripts and learning dialogue – all of course in the target language.

In this way, learning takes place by speaking and working with the language in an environment made pertinent and relevant to the students, since they are building towards an end-the televised playback.

The majority of students, of course, who have utilized videolingua thus far are the most advanced. Foreign Language students; but demands can be lowered and levels of aspiration can be relaxed to encompass almost any Foreign Language group– and implicit in this is a way to utilize ITV to interest and involve those who otherwise might have been lost to foreign language.

Videolingua is a double edged educational tool in the sense that the productions created by the Foreign Language classes are used not only by those students as a learning experience; but the programs can be played back on video tape for the less advanced classes which because of the video nature of the material understand the message and become aware regarding the content– and an astute teacher can utilize the curiosity to stimulate his students to creativity and learning.

As a teaching tool the videolingua productions have proved themselves valuable as a post production exercise when the video tape is played back and critiqued by the teacher and class.

Initially the enthusiasm of seeing one's self perform on TV overshadows the subtilities of accent and grammatical construction. But gradually, the perfection of one's grammar and pronunciation becomes as important as not forgetting one's lines– and a retake is in order when grammar is flubbed.

BRUCE GOLDFADEN (continued)

It is not necessary to be a graduate of an ITV workshop, nor have a 3 camera studio in your school to begin to use ITV in teaching language. A ½ inch videotape machine and the proper enthusiasm can add a new dimension to a language class.

A step by step analysis of what a "videolingua" learning situation consists of, can be reduced to a few simple steps.

The first is the script-formats such as "Laugh In" and "Sesame Street" present a model for short easily handled shots that are pertinent to the students since they have seen them so often on TV.

The student can either do a translation of the model program or, as some classes have done, create new and more pertinent skits based on the original format.

These scripts can be used as a basis for discussion of grammar and style; and because they are to be actually used, students are more responsive to correction and suggestion.

The next step is acquiring the props necessary to the production. It should be emphasized that as the students either make or acquire the necessary paraphernalia they should be working in the target language.

As they paint the sets, sew the costumes and direct the show, they will be using the proper names for the colors, the thread and needles and the correct form of the familiar commands.

"Reality" here is the name of the game; and the impetus for performance is the videotaped playback itself.

The third step of course, is one of rehearsal, which serves not only to ready the students for the final production but also to implant firmly the learned vocabulary and grammical construction of the dialogues which the student themselves created.

Those of you familiar with the A.L.M. method of teaching languages may see many similarities to "videolingua," but the V.L.M. method is a free wheeling adjunct to the classroom-indirect lessons created by the students—not a lockstep method with a foreseen end.

To teach or rather guide, the students through the videolingua process, the teacher will have to adapt herself and be flexible. Generally, but for the versatile teacher ready to be modern, videolingua will be one of the most meaningful programs in the foreign language teacher's program.

"WHAT YOU ALWAYS WANTED TO KNOW ABOUT PERCEPTUAL MOTOR LEARNING DISABILITIES, BUT WERE AFRAID TO ASK"

Leaders – HARLYNNE GOLDSTEIN, DR. DANIEL GOLDSTEIN

Educators today are concerned with the child of average, slightly below or above intelligence, who for some reason seems unable to achieve academically in the classroom. Within recent years, educators have been identifying these children having "Visual-Motor or Perceptual-Motor Language Disabilities." These children are those who have been labelled "Dyslexic." Terms will be simplified to assist teachers in identifying these cases.

Visual Motor Perceptual Disability

What does this mean? Let's untangle the jargon, give it meaning, and allow the classroom teacher to recognize these underachieving children.

We shall attempt to simplify and organize these terms so that the average classroom teacher will know what it is, who it is, and how to identify these problem children.

WORKSHOP – SCREENING TECHNIQUES FOR IDENTIFYING PERCEPTUALLY DISABLED CHILDREN IN THE NORMAL CLASSROOM

Leader – DR. DANIEL GOLDSTEIN

The best screening device for identifying children with possible visual perceptual or perceptual motor difficulties is an alert, aware, observant teacher. A demonstration with a minimum amount of equipment will show how a classroom teacher can select suspicious candidates for further professional evaluation. Administering tests, along with an explanation of the relevance to academic achievement will be demonstrated. Adequate time will be provided for a lively question and answer period.

MOOD CREATIONS THROUGH LIGHT SHOW TECHNIQUES

Speaker – EDWARD GOLDSTEIN

Through flashing fantasies, school media can be utilized in unique, creative ways to enhance any of the creative arts. A demonstration of these techniques will be given along with an explanation of a low budget approach to utilization of these spectacular, dazzling and fun techniques.

Abstract of Presentation–

With the emphasis on electronics and multimedia, a demand has been created for an inexpensive manner in which to include such topics in all levels of the school curriculum. The subject areas that these methods can be utilized are: Art, Music, Creative Dramatics and Writing (reading), Dance, etc. My approach is basically one that utilizes materials already in the classroom and school building such as projectors, paints and ink. Any other materials can be purchased for very little money, even $10 per school might be extravagant.

This area should well be explored what with the budget cuts in most school districts.

Any age child can be taught to make colorful 35mm slides and operate any equipment that is utilized in such a presentation.

EYE MOVEMENT AND COGNITIVE DEVELOPMENT

Speaker – DR. LAWRENCE N. GOULD

Eye movement behaviors influence individual perceptions of the environment. Techniques for developing adequate eye movement behaviors, and assessing their adequacy will be demonstrated. Also discussed will be developing confidence in visual processing, visual imagery enhancement and use of thinking skills based on visual imagery.

USING VIDEO IN THE JUNIOR COLLEGE

Speakers – TONI GREGG, JOHN BUTCHKO

A video montage of ITV offered at Broome Community College will be given. The college is averaging 30 actual production hours per week with one full time and one part time support person. Statistics, equipment lists and an open question and answer period will provide answers for any who need to know how to start from scratch in ITV.

AN ELECTRONIC DIALOGUE: HARLEM PREP EXCHANGES VIDEO TAPES WITH HAUPPAUGE HIGH SCHOOL

Speaker – MINNA HILTON

Students of Harlem Prep sent a taped rap session about school, education and "whitey" to students of Hauppauge High School. They answered via another video tape in which they explored personal reactions. A visit and person to person confrontation followed which was also taped. After both schools viewed the sets of tape, further individual feedback was taped and exchanged. This electronic dialogue which is now established may result in confirming fears and attitudes or may establish changes in these areas. Video taping the dialogue is intensifying the process, in any case.

[continued on page 39]

THE ELECTRIC COMPANY: CLIPS AND COMMENTS

Introduction – THEODORE HENRY

Speaker – DR. VIVIAN HORNER

Clipped sequences from the Electric Company will be shown. Dr. Horner will comment upon the manner in which research and television production relate to each other to produce effective programming.

PANEL DISCUSSION: IMPLEMENTING VISUAL LITERACY CONCEPTS IN READING PROGRAMS

Moderator – DR. JUDY JARETT

Panelists – JOAN DOWNEY, SYLVIA B. COHEN, EDMUND ZAZZERA, DR. DONALD CLELAND

The panelists will each present a short summary of their views. There will follow an open questions and answer discussion period. Audience participation is encouraged.

THE MIXED BAG OF MEDIA-MINDED KIDS

Speaker – SHELDON F. KATZ
Kakiat Junior High School
465 Viola Road
Spring Valley, New York

A discussion of eighth graders who are involved in visual education and teamwork to produce films TV shows, use cameras, make collages, slide tape shows, etc. The concern is not for the effects nor the controls of media and conventional methods on students, but rather what the students do to express themselves.

Abstract of Presentation–

In our work-a-day world, we are always looking to package our problems and dissolve them with a pill. A drug store in Spring Valley has a case lined up with pills; happy pills, sad pills, anti-cold pills, headache pills, diet pills and many others that they sell – what a commentary on life today.

Have we not said that education is in trouble and one of its "cure all pills" is media – another one is "open classroom," another "law and order." I don't have a pill for anyone to swallow and then watch all the ills disappear.

Media is part of the mosaic pattern of education – and as important as it is to me, it is not the end-all. Media concerns itself with the process, not the product. It is more a reflection of environment and environmental living, than being the leader to take lost souls out of the dark woods.

Here is a thought on environmental living & learning, by George Leonard from his book, Education and Ecstacy. "The automobile makes a perfect teacher. It is highly interactive learning environment, providing quick feedback for the student's actions. Anything that can be verbalized by the instructor about this persons process is trivial compared with what the car in motion tells the learner. The interaction between environment (car in motion) and learner is frequent, intense, and often novel. The learner's behavior is changed during the process." Let's stress that it is not the product (license) that is of immediate concern, but the process; learning to drive.

It is about time that we took advantage of this visual generation and looked into the meaning latch onto visual education. In my classes, almost all of the work (if indeed, it is such) is done through projects, and all of the projects involve the visual as well as the "conventional" means of expression.

One project that should lift the spirits of an English class or a Social Studies class would be one where the kids get to correspond with students in other places of America or from another country. This is also an example where the kids projects start off with class involvement and filters down to each student learning, research, and doing on his or her own–where the teacher also starts off working with

SHELDON F. KATZ (continued)

the entire class then turning to small groups and then to individual students. With the correspondence project, the class begins with a letter to another class (preferable in another country) stating the aims and ideas of the students and they request a class list. When an answer is received the kids pick out a pen-pal, and yes, usually the boys write to the girls and the girls to the boys. My classes then break down into small groups and figure out the folklore of eighth graders. We filmed games that kids of that age, and of younger ages, play. They put on film such games as jacks, chicken fights, jump rope, baseball, etc. and a narration is later put on tape to synchronize with the film. On audio tape the kids relate various sayings (the kind that go into autograph books, for example; "Columbus discovered America in 1492, and I discovered a good friend in you."); insults ("Ahhhhh, your mother wears army boots."), superstitions ("Step on a crack and break your mother's back" and then how many kids will actually step on a crack?), and the like. Of course, a copy of that is enclosed with the tape just in case the overseas friends have trouble picking words off the tape. We also do a slide-tape visit to our school so that the other kids can really get a view of where we alledgedly learn.

Incidentally, that bit of slide tape about the school is quite a project in itself, and some of my classes have chosen to do that alone. This still involved research of a type – research about the school, and the different classes the school personnel, etc. and the kids truly do a great job. The students have to write out a shooting script and then detail what pictures, or slides, must be taken and where. Everybody gets a shot at the camera. By the way, here as in other cases, an expensive camera is not needed to do the job, as outstanding slides may be had from a very inexpensive instamatic camera. After the slides were developed and put in order the narration, which was actually more in the form of dialogue, was put on tape and each student had the chance to talk on tape.

The correspondence project when put together can have as much as you want. Our packages have contained films, slides, audio tape, letters, and cartoons. The folklore of junior high school kids will, of course vary from area to area, from school to school – and even from class to class! Where possible all films and such are previewed for many classes – we like to pass around the fun of learning.

Another viewpoint of the slidetape is the one that encouraged the "reluctant" learners to do reading and writing without having the student really aware that a learning process was going on. It all "sorta crept up on em." First, the class had to choose a theme, and let's face it, the teacher could always subtly urge certain themes on them, something like "friendship," "work," "curiosity," "trust" and so on. The class followed the schedule mentioned before about slidetapes. The results were startling – the kids even came up with poetry for the tape and they all wanted to recite something. The most important factor was the sheer excitement of seeing the job come to a successful completion and the fact that each one in the class had a hand in that success. The kids make a lot of 8mm (super and regular) films. This is a class project and every student participates. The class lists on the blackboard ideas for the plot of a film, and then vote on which one to use. A committee is appointed to write the script and everyone gets to make comments on that script (of course, I request that the comments on the script be positive ones). Then the script is dittoed up and given out – the technical position. . . that is the camera people, lighting crew, and so on are chosen. The actors always come last to discourage the idea that a lead part means a good grade on the report card. Then we shoot. We try to shoot as much as possible in some sequence because our editing equipment is nil, and editing 8mm film is difficult.

The youngsters are encouraged to do their own movies – in fact, at the end of the year they are "pushed" into doing a short film instead of having a final exam. Last year about thirty films in my classes were turned in, and then all of my classes were treated to a film festival that stretched over several days so the films could be shown. This year we hope for a bigger and better festival. (show a couple of films here). Again, let it be stressed that these films are totally written, directed, and produced by students outside of school and strictly on their own. Also, they do bring their problems concerning these films to school and I do consult with them on a one-to-one basis.

The Ideas for films can be carried over to other classes, for media is not limited to English classes. Social Studies can profit greatly. Instead of having to read about incidents in history, the students can make a battle or discovery come alive with a film. They could conduct a news show on television about a special event – or have a television interview show with some great celebrity . . . This Is Your Life, Napoleon Bonaparte! How about George Washington Meets the Press. Think of the research that the kids would do for such a show and the amount of involvement of each student.

This is the "procedure" used in the class for many of the projects. The kids do TV shows. The equipment is very basic – a closed-circuit camera linked up to a VTR (video tape recorder), and a monitor set. The biggest thrill of this unit is the instant playback. Because there is no time lapse between shooting and showing the results, the interest stays high and it is possible to do several shows in a row.

The kids are put more on their own by working

SHELDON F. KATZ (continued)
in smaller groups with the TV equipment. For example, the class will choose a central theme and then divide into a half-dozen groups. The challenge to each group is to express that special theme in their own manner through the media of television. Each student gets a chance at individual research, a chance at working the various parts of the television equipment, and being in front of the camera to present his or her version of the theme. Team work, as well as individual work, is stressed. By the way, language classes could hold news shows, short dramas, interviews, and dubbed-in cartoons on close-circuit TV.

The spotlight is on the separateness of each child when it comes to collages. Instead of lumping thirty kids together by having them introduce themselves at the start of the year with the stale ideas of autobiographies (almost as dull as pounding out 200 words of what I did on my summer vacation), my students make a collage. They have to find pictures that they believe best express their own personality. Some of them are displayed in the room. The students bring in the collages and we hang them (the collages, not the students) all over the room. Art classes could combine with many other classes to carry out new ideas in learning with collages. The idea of the collage is carried over into book reports. . .for the best way to teach the plot line of a book is to do it graphically. Some examples of those graphic book reports are also shown here today.

Let the kids make a TV show for a science class – how about an animated cartoon on the reaction of certain chemicals, or the dancing elements, or the exciting film on what happens on the way to different test tube reactions.

The emphasis is still on the individual student, and with media in the classroom, the teacher is able to devote energies to project groups and to the students one-by-one. Another example is the use of the regular camera (or the still camera). Those have been used to tell a story without words. . .where the student shot about a dozen photos and arranged them in a form to tell a simple story. The cameras were used to focus on the student by having them take pictures of their own environment. These pictures were mounted and displayed. . .then the students had to photograph their conception of the environment of an ethnic minority, the Hopi Indian, a Chicano, Black, Jew, Italian, etc. They then compared environments. This, of course, opened numerous alleys of discussion as well as awaking in each student an awareness of himself, the world immediately around him, and the world as it relates to others. The new magazine K-Eight contains ads about a good camera called "The Snapshooter."

This has not been a lesson in "how-to-do" something. A few hints for projects were included, but teachers generally are imaginative to come up with their own ideas. . .and where possible, listen to the kids for their ideas are most relevant and very exciting. As to the technique of working the equipment. . .well, don't worry! It is not the product, but rather the process. The learning is in the doing. The films, tapes, pictures, etc. will bring learning to the class – and as the class reaches into the bag of learning, then each child will also be able to put his or her own hand into that bag. Each child will know the success, as well as gaining some knowledge, and the relationship between teacher and student will draw closer.

Be prepared to learn with the students, be prepared to see that the students do learn, and that there will be some fun in the classroom.

NUTS AND BOLTS OF A LIBRARY LEARNING CENTER

Speaker – JAMES KNOWLTON III

A slide-audio presentation with architectural rendering and 8mm film demonstrating the development of a Library Learning Center for the Brooklyn Campus of Long Island University. The program will discuss all production facilities and initial to current utilization of the center.

PERCEPTUAL LITERACY IN LANGUAGE AND LITERATURE

Speaker – RONALD L. LYCETTE

This presentation will review perceptual relationships inherent to the understanding of language and literature and will suggest uses of media in broadening the quality of literacy in students.

Abstract of Presentation–

Perceptual literacy in language and literature involves the capacity to recognize and interpret visual and perceptual configurations – to respond to semantic connotations, to irony, to associations, to juxtapositions, and to contexts. This presentation will review perceptual relationships inherent to the understanding of language and literature and will suggest the uses of media in broadening the literacy quality of students. Covered will be the extensional relationships of literacy, the problems of definition, and the numerous sources of literary images.

VISUAL TECHNIQUES IN AN ELEMENTARY READING PROGRAM

Speaker – ANNE McANDREW
Brooklyn Elementary School
Wellsville, New York

This demonstration/talk will illustrate an intermediate level reading program in which students express themselves in many ways. Student work samples will show how students are motivated to make visual statements about their reading. Various student interest areas will be illustrated through

ANNE McANDREW (continued)

slides, and student-made filmstrips and cartoons.

Abstract of Presentation–

This presentation is intended to illustrate an intermediate level reading program in which students are free to express themselves in many ways and at the same time develop reading skills.

In order to show how students are motivated to make visual statements about what they read, the presentation will place major emphasis on students' work in a unit concerning patriotism.

The following steps will be illustrated through the use of visual statements in the form of slides and student-made overhead transparencies. These will be shown in combination with taped verbalized mental images.

1. The students were introduced to the unit with the flag salute.
2. The learners discussed the meaning of the flag salute.
3. The students became involved in reading from a variety of books to gain background information on the flag salute, American ideals, various symbols of freedom and patriotic songs.
4. The children discussed what America meant to them. Then, they illustrated several of the activities which they enjoy in America. (Slides and overhead transparencies will illustrate this.)
5. Having illustrated freedom in America, the students wrote poems in reading and English classes, based on background reading and personal feelings about America. The students taped these poems along with other poems found in books. (Tapes will be played.)
6. The students then learned and taped several songs about America and the freedoms found in the United States.
7. Having used various reading skills in acquiring information about America and having made visual statements about their reading, the learners were guided in finding a method of presenting visual and verbal statements to their entire team learning group. The accompanying ditto illustrates the type of chart which the children used to organize their work in a logical sequence for the program. The children used each horizontal line to show which pictures and tapes would be presented simultaneously. Having decided this, they recopied their charts to organize the program in a logical order.
8. The program was then presented to the entire team learning group.

The children involved in this reading program were also given the opportunity to make visual statements about what they had read by presenting student-made filmstrips to their classmates. Samples of student-made filmstrips concerning books read will be shown. In preparing these filmstrips, the children illustrated the main ideas of various chapters in books read. Then they made verbal statements to accompany each illustration. Their work was presented through the use of the opaque projector and the tape recorder. It was found that children became more interested in reading and more skillful in finding main ideas when they were working toward the goal of preparing the filmstrips.

The third method of developing reading skills visually, involves the use of cartoons to build on the skills of word/picture association, sequence of events and associating main ideas with supporting details. Samples of children's work to be shown will include cartoons with accompanying verbal statements.

Through this program in which children develop reading skills through the use of visuals, it has been found that the learners not only enjoy reading, but also develop their reading skills quite readily and easily. The fact that visual literacy provides many ways to read seems to pave the way for an understanding of the world in which we live.

USING SELF-DIRECTED PHOTOGRAPHY WITH K-2 CHILDREN

Speaker – ELEANOR NEWARK

This project involved parents as well as K-2 children. Parents received step by step instruction through 6 week workshop sessions and carried out specific activities with the children as they went along. Parents provided children with simple cameras. An open-ended framework was followed in the sequential program, which was designed to help the child express his interests and ideas first through photography, and eventually through words. Pictures brought to the class and discussed by the children were sometimes summarized in chart stories. Children's work will be on display.

Abstract of Presentation–

This presentation discussed a self-directed photography approach with children K-2 involving parents and the school. The project was an outgrowth of the work of Hedges and Nicoletti. Dr. Tydings met with the parents weekly and directed their activities and trained them in how to carry out the program.

GATEWAY TO CHANGE: SEARCH FOR IDENTITY

Speakers – MARION O'NEIL, ALFRED LAZZERI

An effective integration of interpretive film making, creative word imagery, music, photography and slides, light studies and sensory perception studies. This makes possible a visual arts curriculum of a highly personalized nature which triggers responses on emotional, perceptual and intellectual levels.

Abstract of Presentation–

To perceive, a beholder must create his own experience. –John Dewey

Gateway to change: Reactions – Search for Identity

MARION O'NEIL, ALFRED LAZZERI (cont'd)

A visual arts curriculum expressed in a highly personalized manner which triggers immediate response on emotional, perceptual, and intellectual levels. An effective integration of interpretive film making, creative word imagery, music, photography and slides with and without the camera, light studies, and sensory perception studies.

Why Youth Speaks:

Since youth is a period of completion and realization, self identification is a crucial development. Society sometimes tends to offer a satiation of violent images as models of humanity. Creative expression and the discipline of vision is a student's most natural and vital means of self-comprehension. This involves control and refinement of both the emotions and the intellect. Teachers must assume a responsibility towards helping the student to comply and respond to this inner language as effectively and richly as possible.

One important requirement towards fulfilling these aspects of satisfactory human development and functioning is constructive aesthetic activity. Very often advances in society work against this need. Technical achievements in society tend to isolate students from one another and to force them into passivity, alienated and immune to violence.

It is frightening to contemplate this because its effects are evident in the classroom with its students unmoved by and apathetic to learning. It is an expression of man's increasing withdrawal from human relations and from activity. It is a further sign of his increasing need for passive experience that like drugs liberates the individual from his responsibilities for self-investigation and action.

The nature and function of the visual arts is uniquely equipped to resist the unattractive aspects of technology and to provide purposeful programs in the classroom that will prepare students for alternatives to life-styles as apathetic consumers at the gigantic technological cafeteria drive-in.

Today too often all needs appear to be dependent for fulfillment on machines or drugs, neglectful of our own human qualities. Modern complex society ignores the existence of human differences, human potentials, human needs, human emotions. Human creativity is dependent, nurtured and brought to fruition only by means of soul searching, and difficult, exhausting but gratifying work – the activities required in a visual arts curriculum.

What does the student doduring his manipulation of the media:

He explores – both his inner life with its implicative meanings and the outer world. He questions – through discussion and experimentation questions arise about the individuality of perception and persistence of vision. He makes statements – about both the internal and external world solely through images and sounds. He learns – that in order to express an idea the images must be rich, compelling, evocative and cohere in the mind's eye; they must be forceful enough to hold our interest and assist in his search for thematic progression. He creates – a theraputic environment. Because people are by their very nature creative creatures who not only think and work but also sing, dance, pray, tell stories and celebrate, they have a wealth of fantasy and imagery stored within themselves that seeks release and expression. The film-making process becomes a striking method for release of the inner self, since it is always a personal statement. He is self-motivated – his efforts are self-directed towards his personal statement without the conflicts of pre-conceived conceptions. He becomes socially aware – art is the pattern evolved in a complex interplay of personal and societal processes. He expands his visual awareness and acumen – principles of the visual arts are an essential function of effective imagery. Line, texture, balance, color, unity, etc., become visible entities in everyday vision.

What is the curriculum?

Correlation: Poetry, music, and visuals are all motivating factors for each other, one suggests the other and are constantly shifting in sequence as to which comes first.

1. Environmental light boxes. Students put together box in which coverable light holes are made so that shifting patterns of light can play upon the forms that are placed in the box in a pattern, usually reflective, transparent materials such as mirrors, colored glass, gels, acetates, etc. The change in light creates a new environment each time.
2. Photograms – so-called painting with light. Light modulators, used to make a multiplicity of different photograms.
3. Slides – made without a camera – acetates 2 x 2 colored with various materials to exploit the possibilities of conveying evocative mood or situation with light. Encourages attention to significant detail since image is enlarged greatly. Design of slides is abstract in nature, purely subjective. Sometimes without descriptions so viewer can read into them a totally new symbolism.
4. Painting on film – 16mm film exposed, stripped and painted on with various materials handled as with slides – but this time as moving images that are accompanied by recorded sound to intensify the visual impact. The intent is to convey quick fleeting moods or to build a mood in intensifying proportions.
5. 8mm film production – animated and abstract films experimental in nature dealing with short actions, moods exploiting color, line, textural

MARION O'NEIL, ALFRED LAZZERI (cont'd)

effects in montage, collage and combination techniques.

Evaluation:

Before starting the program in visual studies each semester each student selects a subject to photograph from a pre-selected list so comparisons made be from group to group. Water, barn, tree, house are some of the words. At the end of the program, the student again photographs the same subject. A gratifying sensitivity of vision becomes apparent that was either lacking or lying beneath the surface. Students appear to zoom in on their subject, becoming more selective, aware of visual options, able to put together elements like color and texture and form, a visual expression of their own reactions to the subject.

Presentation Outline:

1. Student production: Movie with poetry and musical accompaniment.
2. Curriculum description and exhibition of photograms and photographs.
3. Student case history – presentation of visual done by a single student tracing his school history from grades 6-12.
4. Student produced slides without camera plus students taped commentaries of experiences when making slides.
5. Student produced animated films.
6. Questions and involvement session making visuals – painting with light.

"I'VE ALWAYS WANTED TO DO A SLIDE/FILM/TAPE SHOW, BUT I DON'T KNOW WHERE TO BEGIN."

Participants BO PATRICK AND STUDENTS

This session will deal with taking slides: out of doors, copy stand, title, etcetera. Sound track and film making, live and animated, will also be covered. Examples will be given of these works including some three screen presentations.

YORKTOWN - ON THE ROAD TO VISUAL LITERACY

Speaker BO PATRICK

Featured are students and teachers K-12 involved in every conceivable form of educational technology from filmmaking to TV production. Not only are students shown creating, but their creations are also included. In addition, supporting services such as teacher aides and specialists of all kinds are shown.

Abstract of Presentation

Thirteen students of the Yorktown Communications Center under the guidance of Bo Patrick, Director of Communications for that district, presented a 35 minute multi-media production which included student produced television, films, opera and ballet. Entitled, Yorktown On the Road to Visual Literacy, the presentation featured students from K-12 involved in all phases of educational technology. Complete with commercials such as an Instant Administrators Kit, one of the portions was a scene from the Puccini Opera, "Gianni Schicci" in which the students appeared live as human puppets. An original ballet was also included which high-lighted a high school student dancing before a film of two other students, simultaneously appearing on TV and under a very special light show.

LIVE SLIDE/MIME/MUSIC STAGE SHOW: A UNIQUE, INEXPENSIVE TECHNIQUE FOR PRESENTING ANY MAJOR WORK

Director – CARMINE PENNELLA

Participants – 12 Students from Moravia, N.Y.

Through use of pantomime, narration, song, piano, organ, slides and rear projection techniques, twelve high school students present a lively 35 minute production on prejudice and individualism. The presentation is an allegorical adaptation of Nilsson's TV production, "The Point" and his record, "Me and My Arrow." The show will be followed by a discussion of the techniques Mr. Pennella uses in such production work. There will be an opportunity for questions and answers.

Abstract of Presentation–

"The Point" is a combination pantomime and narrative musical that utilizes student talent in several major areas. The pantomime is keyed to a special set of slides made by student artists; the music and vocals are arranged and adapted by student musicians. The thirty-five minute production is performed in a single spotlight by five white face actors (four singers and a narrator) to music provided by a five piece orchestra.

The techniques used to develop the program are simple and inexpensive, but exceptionally effective for producing high quality student productions. The student prepared production, creatively and inexpensively ($25 budget) utilizes photography, dramatics, art, and music to obtain a skillful, worthwhile presentation.

"The Point" demonstrates how slides can be used to develop a unique and inexpensive, yet complete presentation of almost any major work. In this particular adaptation a ninety minute television production has been dramatically told in thirty-five minutes without loss of meaning or effect.

The use of slides cut the cost of performing many previously unusable productions by eliminating most of the dialogue and all the scenery.

In addition the technique provides many opportunities for students. Students can become directly involved with the production making slides, writing music, creating pantomime, writing the narration and participating in the performance.

Editor's Note: This was such an outstanding production, we encored the students from Moravia for everyone to see in a General Session.

TRANSCENDING TRADITIONAL LEARNING CHANNELS: CREATIVE DRAMATICS

Speaker – SISTER DOROTHY PROKES, Ph.D.

Creative dramatics can be a way of fostering and strengthening creative thinking because it explores life in a unique way. The added dimension of enactment, the student projects himself into the thoughts and feelings of another as well as into environments or problem situations which he improvises. Films and slides of classes in processes will amplify the presentation.

Abstract of Presentation–

The problems facing our society today have prompted a search for improved educational objectives and realistic methods for achieving them. In addition to mastery of a factual heritage, quality education must train to think creatively, to develop the vision and imagination necessary to seek answers to the unsolved problems as well. This requires objectives in terms of total growth or education of the whole person. Creative dramatics supplies a unified living situation in which to integrate the multiple phases of the educational process. The visual is one of the important avenues stimulating dramatic expression – creating the vision beyond.

THE VISION BEYOND

I. Search for improved educational objectives and realistic methods of achieving them.
   - A. Inadequacy of traditional goals
     1. Focus on mastery of facts
     2. Concentration on solved areas of study
   - B. Need for more inclusive goals
   - C. Emphasis upon scientific and technological aspects of education

II. Objectives in terms of total growth or education of the whole person.
   - A. Phases of education including total personal development
   - B. Importance of visual education in this educational process
   - C. Use of creative dramatics to supply a unified living situation in which to integrate the multiple phases of educational process

III. Potential of creative dramatics to meet these objectives of total growth in education.
   - A. Definition of creative dramatics
   - B. Basis upon universal human instinct of play
     1. The young child
        - a. Motor activity
        - b. Pretense and fantasy
        - c. Honesty, ease, and joy of self-expression
     2. Music
     3. Literature
   - C. Relationship of the visual to the creative dramatics process.
     1. Transition from pantomime to verbal expression
     2. Characterization
     3. Appreciation of literature and printed materials
     4. Transcending representation and symbol
     5. Awareness of manner in which words, vocal inflections, and gesture shape and convey meaning
     6. Visualizing abstract pictures of the imagination in concrete form
     7. Visualizing experience in relation to other things and other people
     8. Visualizing beyond the perception as it is – fluency of ideas
     9. Constant adaptation of response to what is seen – flexibility
     10. Expression in terms of individual uniqueness – thinking spontaneously and consistently
     11. Evaluation of what was communicated

Slide presentation of creative dramatics classes in progress to illustrate and concretize the above.

Film: Romeo and Juliet as improvised by students of Logan Junior High School in LaCrosse, Wisconsin.

Question and answer period.

   - 2. The older child
     - a. Fear of failure
     - b. Doubt of approval
     - c. Conformity
     - d. Other inhibitions
   - 3. Adulthood
   - C. Subject matter of creative dramatics
     1. Questions about nature and meaning of human life
     2. Variety of situations opening multiple areas for discovery and exploration
   - D. Basic requirements for creative dramatics
     1. A group of children
     2. A qualified leader or teacher
     3. Space adequate for enactment
     4. An idea from which to create
   - E. Creative dramatics as an art
     1. Dimension of experiencing knowledge through enactment
     2. Individual uniqueness in expression and personal development
     3. Emphasis upon personal development rather than subject matter
     4. Social development
   - F. Stimuli employed for inviting creative response
     1. Objects
     2. Characterization
     3. Situations

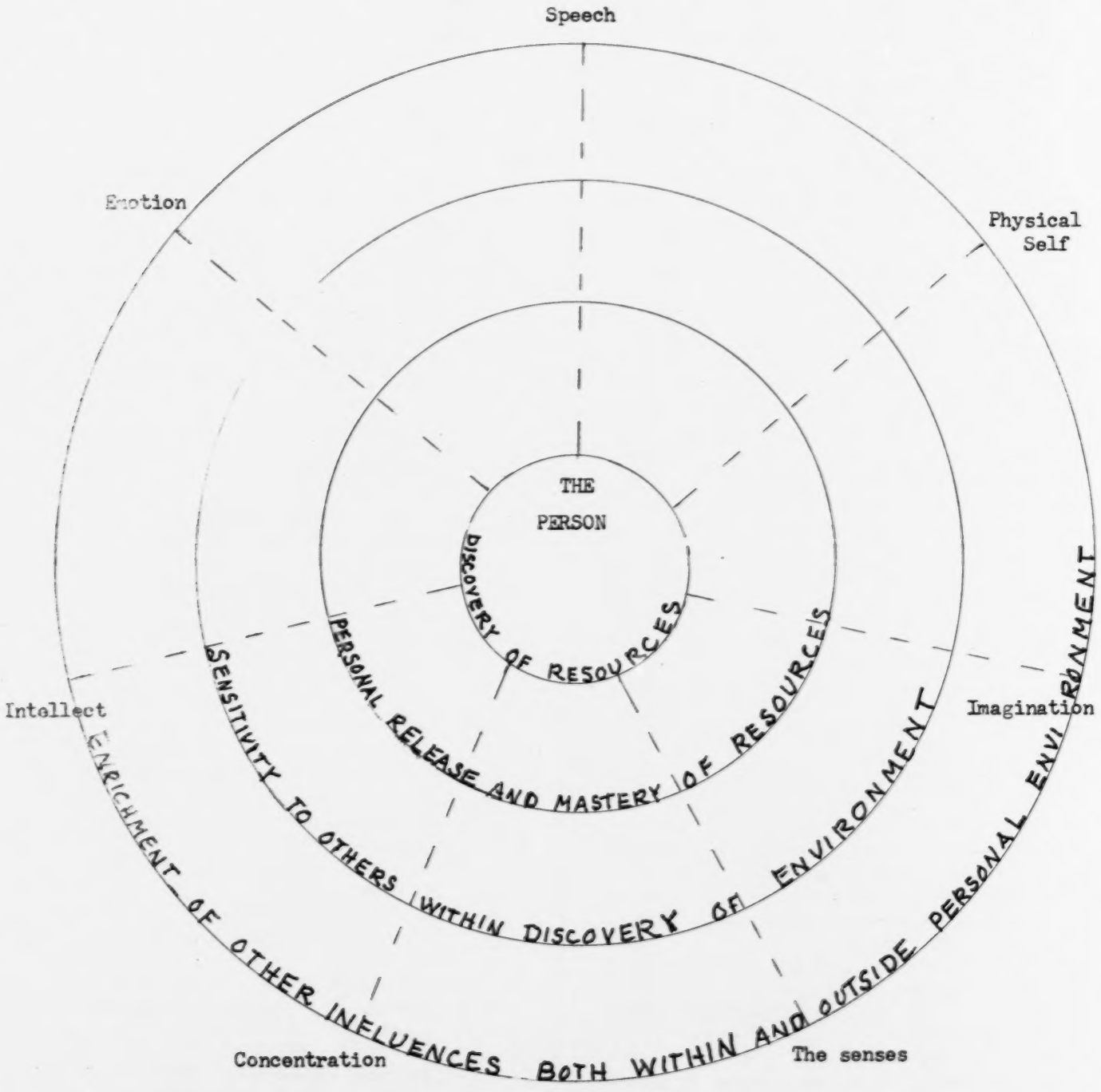
[see diagram on page 28]

VISUAL LITERACY– ELEMENTARY SCHOOL PROGRAM

Green Chimneys Panelist: SHARON DIESEM, MARTIN KASE

Coordinator: SAMUEL B. ROSS, JR.

FACETS OF PERSONALITY



SAMUEL B. ROSS, JR. (continued)

Visual Literacy activities for elementary and junior high school youngsters will be demonstrated and explained. Curriculum implications will be discussed. Slides, photographs, posters and other student-made material will be used to illustrate each point.

Abstract of Presentation–

Taking off from the definition of visual literacy as established by the Conference on Visual Literacy and incorporating the goals of the Green Chimneys School photo-activity, the program will provide a brief history of the trials and errors one may encounter in establishing a similar project including a discussion of dark room facilities, will be given. This will be followed by examples of 5th grade photo-essays, comic strip and storyboard will be illustrated and discussed.

A cemetery project (Visual Literacy in its broadest sense) will be discussed and illustrated.

A discussion of the additional benefits of a photography program will conclude the presentation.

Approach to Social Studies:

Practical examples of visual literacy in the classroom are an integral part in social studies: maps (traces, salt-flour, macaroni, and textured), time-lines, posters, diaramas, and pantomime are a few ideas now in use.

The complete use of films, photography, magazine and newspaper pictures gives valuable practice in motor manipulation and sequencing of materials. The creating of word pictures puts into operation unknown artistic ability and a sense of achievement. These projects gives the student a tangible object to work with, group esteem, and a feeling of achievement. The key to all projects is teacher flexibility and knowing that the learning processes are in effect.

THE RIDGE STREET INTERDISCIPLINARY HUMANITIES TEAM PROGRAM IN VISUAL LITERACY

Speaker – HOWARD RUBIN

The interdisciplinary humanities program at Ridge Street is based on cooperative planning by teachers and the use of all media. Students are encouraged to involve themselves in activity-centered projects. These activities go far beyond traditional report writing and report reading. This presentation exemplifies creative student use of media and growth in visual literacy.

Abstract of Presentation–

The Town of Rye, in building a high school, has the opportunity to create a new educational design where none existed before. In devising curriculum which will flow from Kindergarten through 12th Grade, emphasis has been placed upon the humanities and the arts. During the past several years with the aid of the John D. Rockefeller III Foundation, the Town of Rye has developed a Humanities-Arts program involving all of the students in the 7th, 8th, and 9th grades. This presentation will indicate how the arts are totally integrated into the curriculum giving students new insights into visual literacy.

The presentation included a six-minute show which plays continuously in the Ridge Street School lobby. This slide-tape demonstration tells the community how the Rye Town school integrates the arts into their interdisciplinary humanities program. The presentation was followed by a question and answer period regarding various aspects of the innovative team program.

A SUPERINTENDENT'S VIEW OF MEDIA AND IMPROVEMENT OF INSTRUCTION THROUGH VISUAL LITERACY

Speaker – DR. ROBERT F. SAVITT

Influential educational policy leaders have scarcely tapped the potential that effective use of media holds for improvement of instruction. Information will be presented regarding approaches used involving media in the mainstream of educational redesign as observed and evaluated in recent visits to outstanding media programs throughout the country.

VIDEO TAPED MISTAKES I HAVE MADE

Speaker – MARVIN SCHWARTZ

The speaker has been experimentally video-taping college math classes since the summer of 1970, so that his students could use the tapes for review. He is happy to share his mistakes and experiences with others who wish to avoid these mistakes in their own video-taped productions.

Abstract of Presentation–

The speaker has been experimentally video-taping classes, since the summer of 1970, so that his students could use the tapes for review. He taped live classes during the Fall semester, 1970 and sessions in a studio during the Spring semester, 1971.

One of the speaker's idiosyncracies is that he likes to make his own mistakes when learning a new technique. He is happy to share his mistakes with others who wish to avoid them completely in their own video-taped productions.

The presentation consists of a review of his video-tapes and production techniques, and includes both known and unknown mistakes he has made.

MULTIMEDIA APPROACH TO THE READING OF A STORY

Speaker – FLORENCE SITRIN

A fifth grade class uses a multimedia approach to reading via tape recorder, camera, slides and student art work to present their visual comprehension of a story. An interdisciplinary blend of social studies, reading, choral speaking, art, music and research combine to produce a tape reproduction of The Story of Mulberry Bend.

FLORENCE SITRIN (continued)

Abstract of Presentation–

Learning can be exciting, instructive, and fun. When we combine the reading of a story with a multimedia and a multidiscipline approach, new strategies in learning take place.

The book selected for what was to be called "our production" was The Story of Mulberry Bend by William Wise. This is a very appealing story and one I knew the children would enjoy. I read Mulberry Bend to the class and asked the children if they thought they would like to read it themselves; then by means of the tape recorder and their own drawings, reproduce and transfer their work onto slides and tapes, so that they would have a production of their own– one that they could show to their peers and parents, and something that would appeal to their visually-oriented world of color television. The children were very enthusiastic. We divided the class into groups with each group responsible for one part of the production.

One group searched through several encyclopedias and history books to learn as much as they could about the life of Jacob Riis, because The Story of Mulberry Bend was taken from an episode in his life. The class was very excited when this group reported back to them that indeed there had been such a man as Jacob Riis and such a street as Mulberry Bend. They discovered that Jacob Riis was an American newspaperman and social reformer who worked as a police reporter for the New York Tribune and New York Evening Sun. They also informed the class that it was through his efforts in 1888, that resulted in the abolition of Mulberry Bend, which was one of the worst tenement sections of New York City.

Another group looked for pictures of New York in the 1880's so that they could show the class what the city was like at that time. Other children gathered and drew pictures of the people and the style of their clothes. In our fifth grade social studies, we study the history of New York and the research work done by the children helped us better understand what life was like then. A mural was drawn by our art group. All the children drew pictures of the people, the city, and the transportation facilities during that era.

Another group of children, who played musical instruments looked through the music they were able to play for any selections that might be appropriate as background music for our story. Several children played the recorder; others the flute, violin, trombone, and clarinet. The whole class participated in the choral reading. Everyone had an opportunity to have his voice taped, reading a selection of his own choosing. Then the class chose three pupils to read The Story of Mulberry Bend. Two boys were chosen to read the dialogue between Jacob and Albert, a boy of Mulberry Bend. Everyone drew pictures of various parts and scenes in the story and the class selected the pictures they thought most appropriate to the story. These pictures were then made into slides using a Kodak Visual Maker.

The class spent a great deal of time discussing the Story of Mulberry Bend– the poverty and hardships of the people of that district in New York City, and how they would have felt had they lived in that slum area. They wrote compositions about Mulberry Bend and what they thought could and should have been done to help the people living there. It was difficult, though, for most of the children in our class to believe that such a place ever existed, and it was only when they actually saw pictures of the street known as Mulberry Bend in history books and encyclopedias did they truly believe the place and the story to be true.

The children were excited and highly motivated. Each group worked diligently to bring our final taping to fruition. This, their production of Mulberry Bend, you will see now. Please just keep in mind that our artists, musicians, narrators, and actors are ten year olds. However, to all of us Mulberry Bend had become a living, breathing, vital street in New York City, and the 1880's had become more meaningful to each and every child. The printed words had been translated into a documentary of sight, sound, and color. Everyone in the class participated in some part of our production, whether it was the drawing of the pictures, or researching the past, or taping the story. Every child was part of the total effort, and this, The Story of Mulberry Bend is one, I am quite sure, they will never forget.

BUILDING VISUAL LITERACY THROUGH ART MOVEMENT THERAPY

Leaders – ELAYNE SKLAR, ELAINE SEIGEL, NORMA SOLOMON

This program is designed to show the unique use of two related sensory modes of instruction addressing themselves simultaneously to the same developmental processes in the child. This stimulates and accelerates rate of learning and facilitates more concrete awareness of the world within the child.

Abstract of Presentation–

Body image and sensory awareness are developed in the child through the use of visual and tactile experiences. Through the use of his body in age-adequate developmental sequences, the child learns and is made aware of himself and the world around him. Specifically, different sensory modalities are employed to explore body parts so that the child becomes aware of each part and its functioning, as well as the relationship to the whole self. For example, the child is encouraged to touch and to look at his own face, tracing the upward swing of smiling lips, the pout of a sad mouth, and the grimaces of anger. Glad, sad and mad are then translated as

ELAYNE SKLAR, ELAINE SEIGEL, NORMA SOLOMON (continued)

pictures onto paper, as movement into dance, as words into stories.

The unique use of two related sensory modes of instruction addressing themselves simultaneously to the same developmental processes in the child, stimuates an accelerated rate of learning and facilitates more concrete awareness of his world for him.

We would like to request the use of a large room for sequential presentations of sample lessons. Participants will be asked by Mrs. Sklar, the art teacher, to involve themselves in experiencing a lesson. Graphic and sculptural works by the children of the Suffolk Center for Emotionally Disturbed Children will e on exhibit. A movie (video tape) will be shown.

At the other end of the room Mrs. Siegal, the movement teacher, will translate the same experiences into dance, pantomime and body image games, again asking for participation in the sample lesson. A movie, or video tape, of the children during their own sessions will be shown.

At the end of these sessions, Mrs. Siegel, Mrs. Sklar and Mrs. Solomon, a supervisor at the Center, will lead a discussion on how these techniques fit into the overall program of special education for emotionally disturbed children.

POETS AND WRITERS OF NEW YORK CITY SPONSOR "THE NEW VISUAL POETRY"

Speaker – MARY ELLEN SOLT

Introduction – ED MOY

A slide lecture on visual concrete poetry. This new literary form attempts to utilize techniques of mass communication. It aims at non-verbal as well as verbal communication, as a new dimensional meaning to poetry. The significance of visual poetry is seen in its spontaneous, simultaneous emergence in several languages in the 1950's.

Abstract of Presentation–

Some historical examples to show that the possibility for visual poetry is always present:

Slides: Simias of Rhodes (4th Century B.C.), Latin Poetry of the Middle Ages, Shape Poetry from the English Renaissance, Lewis Carroll: "The Mouse's Tail," Shape poetry from India, Mallarmé: Un Coup de dés.

A brief discussion of the importance of visual poetry as a phenomenon in the contemporary world followed; the fact that poets in many countries speaking many languages began almost simultaneously to make visual poems cannot be insignificant. These new forms can be seen as related to the new visual modes of communication employed by the mass media; to the crisis in language and communication in the twentieth century; and to man's spiritual need for a new poetry that can communicate on a global scale by means of a quick visual message that is both verbal and non-verbal. Poems by the leading inventors of the new visual poetry will then be presented.

EUGEN GOMRINGER.

Eugen Gomringer is recognized as the founder of European concrete poetry. Seeing the need for a radical break with traditional linear-verse structure, he invented a new visual form which he call the CONSTELLATION. In his first manifesto "From Verse to Constellation" (1954), Gomringer asserted that the "essence" of poetry ("brevity" and conciseness") can be found in the live processes at work in contemporary languages as we experience them in the headline, slogan, traffic sign, airport sign, etc. These communication techniques born of our own time can be utilized by the poet to the benefit of language and society. A concise statement of the main points of Gomringer's theory will be followed by examples of his CONSTELLATIONS:

Slides: "ping pong," "wind," "silencio," "o"

THE NOIGANDRES GROUP OF BRAZIL.

At the same time in Sao Paulo, Brazil, three poets – Augusto De Campos, Haroldo De Campos and Décio Pignatari – formed a group dedicated to the task of discovering a new form for poetry because they felt that the historical cycle of linear verse forms had run its course and that a new breakthrough was needed. They came up with a new spatial form based upon the juxtaposition of word elements as in the Chinese ideogram. This ideogrammic concept of structure was derived mainly from themethod of composition in the CANTOS of Ezra Pound. They took their name NOIGANDRES from Canto XX. No one knows what this word found in Provencal poetry means, so they were protected from premature attempts to define what they were doing. In the Noigandres ideogram, space as well as sound becomes a structural element in the poem; so they defined the area inhabited by the new poem as three-dimensional: VERBI-VOCOVISUAL (semantic-audio-visual). Also they decided upon the name CONCRETE for their new experiments. By fate or accident Décio Pignatari met Eugen Gomringer in Europe and the international movement of concrete poetry was born. Gomringer agreed that CONCRETE was a suitable name for the new poetry.

After a brief statement of the main theoretical points from the Noigandres PILOT PLAN FOR CONCRETE POETRY (1958), I would like to present slides and tape recordings of a few poems by the Noigandres Group:

Slides: "Lygia Fingers" – Augusto De Campos (with tape); "branco" – Haroldo De Campos (with tape); LIFE – Décio Pignatari; "coca cola" – Décio Pignatari (with tape).

The last half of my presentation will consist of

MARY ELLEN SOLT (continued)
examples of visual poetry from the English-speaking world.

IAN HAMILTON FINLAY:

The Scottish poet Ian Hamilton Finlay is the leading visual poet in the English language. He has been the most adverturesome in his use of words with other materials to convey meaning visually. His work has come more and more to depend upon visual metaphor and a minimum of words. He has created a world of visual poetry in his garden.

Slides: "love," "wave-rock," "cloud," "seiner-silver," "le circus," "planet," "autumn poem," "wind ¡ em," pole-night," "canal-stripe No. 1".

MARY ELLEN SOLT:

I would like to present in closing some of my own visual poems.

Slides: FLOWERS IN CONCRETE (11 slides); "moonshot sonnet," "zigzag," "roads," "leaf," "rain," "s," "glow," THE PEOPLEMOVER: 1968 (A Demonstration Poem)

KODAK SPONSORS A WORKSHOP–

Basic Filmmaking

Leader – JACK SPRING

All cameras and equipment will be furnished. Participants should be comfortably dressed for outdoor filming. A self initiated theme will be the basis for each participant's 6 minute film production. The entire process of storyboarding, filming and editing will be covered. Participation limited to 25 per session. Four Workshops are scheduled. One Monday and Tuesday mornings and one both afternoons.

VISUAL TECHNIQUES FOR THE MENTALLY HANDICAPPED

Speaker – DR. FRIEDA K. SPIVACK

Through visual literacy in the curriculum, mentally handicapped children's needs can be met. Their learning experiences can be enriched in a sequential, systematic design of visual activities utilizing an input, output conceptual model. A discussion of this conceptual model of the nature and needs of the mentally handicapped will be carefully detailed through slides.

Abstract of Presentation–

All too often a topic related to the mentally handicapped child is felt to be dealing with an alien group. Unfortunately, all too often, the mentally handicapped are studied by theorists whose interest lies in researching learning per se, therefore this population is used as a variable to be experiemented with or controlled in an experimental design, instead of learning about the unique nature of this child. Research of this nature may yield conclusions which are important to science but is of limited value in understanding how best to teach these individuals. It is to be understood that the term "mentally handicapped" includes a most varied group, to describe them as having I.Q.'s from 55 – 80 is of limited value. Actually there are three major groups within the broad classification of mentally handicapped.

One of these groups contains seriously deprived children coming from ghetto areas, poorly nurtured in every meaning of the term. The second group contains children who show specific or minimally diffuse cerebral dysfunction. This group may have minimal sensory deficits as well as communication problems. The third group are slower than the normal in development and in fact their intellectual development may be arrested at a particular cognitive developmental stage. These constitutionally slow children usually do not have specific organic dysfunctions as the previous group.

In this paper I will deal with studies and research related to these often overlapping groups. I will also be dealing with the modality preferences and problems inherent in using the modality preference .odel. I will be comparing this model with instructional materials already in the field, as well as comparing this model with my own program for these children. It is of first importance to appreciate that these children are educable and indeed profit greatly from instruction prescribed for them. This instruction must be involved with these children's present functioning in conjunction with future expectancies in terms of their life's goals. This instruction should consider these children's rate of learning while helping them learn to use all their senses in order to learn from the world around them. There is no doubt that these children can learn from their environment when taught through a sequential presentation of multisensory activities.

As for the first group, the deprived or disadvantaged child, Reissman (1962) and Deutsch (1966) are in agreement as to their modal preference. They have found that this child enjoys the visual and kinesthetic modes. This child is challenged by a game situation, he is externally oriented, he opts for open space and physical activity. Bruninink's research found that his population of disadvantaged slow children performed superiorly under a visual teaching approach. Under the guidance of Martin Deutsch, Lassar Gotkin has developed two learning packages, Language Lotto and Matrices Games, to be used with deprived children. These instructional materials teach verbal and classification skills using the visual and kinesthetic preferred modalities of this group. Bereiter and Engelmann (1970) are concerned that the verbal fluency of deprived youngsters may become a stumbling block, especially since auditory channels are weak. While Basil Bernstein, among others,suspects that the knowledge of our formal

DR. FRIEDA K. SPIVACK (continued)

language and grammar needed in the classroom is lacking in the deprived child. Therefore, Engelmann has devised an instructional package called Distar which emphasizes auditory processing. The Language Lotto, Matrices game and Distar are all proving beneficial in teaching these children. However, the Orton Society, who believes that the auditory modality must first be developed before beginning reading takes place, would not be in agreement with the Gotkin instructional technique. The Orton Society believes the English language is more of a consistently phonic system than we realize. Auditory memory and discrimination of sounds must be learned before presenting the visual correspondences to the phonemes. Therefore, no matter what the modality preference of the specific child might be, he must receive, according to the Orton Society, sufficient stimuli through the auditory mode initially.

DeHirsch, Jansky and Langford (1966) are in disagreement with the Orton Society model for learning how to read. They believe that a learning diagnosis needs to be made in the first grade in terms of finding the modality preference of the child. Using the modality strengths of first grade students, these authors have found greater progress in their reading. Bateman (1967), Harris (1967) and Robinson (1968) failed to obtain correspondence between modality preference and successful teaching strategies, with the result that the use of the modality preference model is still open to debate.

However, one can appreciate that with the second group under discussion, the organically impaired child, a match between preferred perceptual modality and a clinical model for teaching is necessary. In reviewing the research in teaching the organically impaired mentally handicapped, one must begin with the work of Strauss and Lehtinen (1947). It was they who first differentiated this group from the constitutionally mentally handicapped group. They based their work upon Goldstein and Werner who found that the most serious problem of these children is figure-ground disturbance. Figure-ground disturbance forces this child to be at the mercy of irrelevant and detail stimuli which he cannot control. Not being able to structure for himself the perceptual field, he wanders away from his intended goals. The clinical approach developed by Lehtinen in the forties and elaborated by Cruickshank, is to structure the stimulus for this child as well as structure his environment so that extraneous stimuli would not be in evidence. Fernald using the context of structuring the visual field devised a kinesthetic method to teach the alphabet. Through the feeling of the shapes of a letter, the child would be able to apprehend the whole form of the letter from its parts. At this time, Fernald also introduced the terms "visual learner," "auditory learner," and the "kinesthetic learner" into the lexicon of education. As a result, in the 1950's and 1960's various tests were developed to diagnose modality strengths and weaknesses. Witkin's Embedded Figures Test (1950), Bender's Visual Motor Gestalt Test, using Koppitz scoring (1963), and Benton's Visual Retention Test (1963), and Frostig's Development Test of Visual Perception (1964), all had as their intention to diagnose sensory modalities. As can be surmised from this list of tests, the visual mode is considered to be the most important mode in learning. In the 1960's Kephart and Getman included motor coordination, laterality and directionality to be diagnosed as well. Finally in the middle 1960's a more comprehensive survey of specific disabilities was tested by Kirk and McCarthy's Illinois Test of Psycholinguistic Abilities and Valett's Psychoeducational diagnosis test. After a complete diagnosis was made, the teacher could go along with Silver and Hagin (1965) and Sapir (1967), who stressed teaching to the deficits or Myklebust and Johnson (1967) who advised that teaching should be matched to the child's perceptual strengths combined with supportive training in his weak modality. Special instructional packages were offered to the teacher which were either visually oriented, such as Frostig Program and Winterhaven Program, or the auditorally oriented using Gattegno's words in color or the linguistic "Let's Read" instructional program of Barnhart. Audio-visual equipment is used more and more in teaching these children. Filmstrips, tapes, slides and cassettes are increasingly used in instructional packages for these children. Special audio-visual equipment such as the Language Master, Audio-Flash Cards and the Aud-X have been especially devised for them. A systems approach to learning has been built in to these instructional packages. There is the Listen, Look and Learn System, there is the Looking, Listening, and Acting Out system (that is, verbalizing). There is the use of puppets, mannequins and plastic reinforces given to children as rewards for learning. On the market there is expensive learning environment such as talking typewriter, talking books, and other responsive mechanically and electrically complex equipment. Instructional materials for the organically impaired mentally handicapped are now being used in teaching children who, for various reasons, find learning difficult. The proliferation and unequivocal use of instructional material without empirical and statistical research as to its usefulness should be questioned. We have gone from a small amount of special materials to a materials explosion using a multi-media approach and other approaches. There have been creative exciting ideas such as using comical cartoon characters to teach letters and concepts on slides and filmstrips. We have suggested extreme ideas to teachers, i.e. in teaching letters an association can be as way out as preparing a macaroni

DR. FRIEDA K. SPIVACK (continued)

lunch to teach the letter "m." This new development in teaching is questionable. We have devised packages on the basis of preferred modality models in terms of receiving, or input, however, we have not measured the child's output. We have to begin to question whether training in modality strength or weakness has any carry-over in abstract ability. It seems to me that in stressing modality preference as a model we have lost sight of the population it was originally intended for. Besides, we have expected this model to help us teach children abstract and complex relationships for which it was not originally intended.

According to Singer (1970) one must realize that learning how to read is not simply a perceptual activity, but demands a conceptual response to the printed word. This is an important idea to keep in mind especially concerning the third group of mentally handicapped under discussion, the constitutionally slow child. This child needs stimulation in all the modality areas with stress upon visual literacy to help him remember and grasp the significance of his activities. He might be able to understand functional or concrete relationships when the meaning is written on the board but not when the meaning is verbalized or not when the meaning is within a situation before him. Therefore, this child, as well as other mentally handicapped children, needs to be understood and helped from a wholistic point of view. Too often the methods and instructional materials we use force them to develop a parrot-like approach to living instead of developing them to become as much as possible an integrated individual.

In order to help this child it is of paramount importance to create programs which aid him to move through his world efficiently and learn, as all of us learn, through life experiences. I have attempted such a program with successful results. This program is not involved with modality preference but where the child is functioning in the everyday world. For it makes little difference to wonder about modality preference if the child needs to learn how to cross the street by himself. In learning from life experiences of this nature, motivation is intrinsic. The child must use himself to the fullest for he must be confident in this situation.

Imagine a child, ten years old, who never ordered for himself a hamburger or any food at a lunchstand such as Wetson's or MacDonald's. He never went to Carvel to order a custard cone, and is never trusted to buy something at the store. My program cuts across the three groups of mentally handicapped. It helps these children learn from the environment while helping them act correctly in our world. The input model for this program is pictures or slides I took using normal children as subjects to act the roles of Wetson's customers. Going to Wetson's, waiting on line, ordering the hamburger, knowing how much it costs, giving the right person the money and finding a place to sit; all of these actions were taught through slides. All the cue signs in the environment which is part of the Wetson experience and all the word signs were taught the mentally handicapped class in the following way: 1) the students created their own stories from the slides. 2) the students acted out the actions in class. 3) the students learned the words of the signs teaching them through every word recognition approach. The students knew that they would be going to eat at Wetson's soon. Words from the natural context of this experience were better remembered and understood. For when the class finally went to Wetson's they knew all the signs and cues. They were able to take their own slides using an Instamatic camera of well thought out pictures. They had become visually literate in this situation. They were using their visual literacy to help them function in our world. The input model of this program was pictures, words, stories, plus a motivation that comes from wanting to learn something real that could be acted upon. The output was the experience of confidence and competence in a life situation. The output was also the slides the students photographed and verbalizing about their own slides and experiences. The greater outcome was the knowledge these children had of clues in our environment, signs and cues to be utilized in learning. Weeks after this program, the words taught from this experience were remembered by the students.

I have also used silent short subject films with mentally handicapped children to teach them actions and roles in specific situations. This experience has taught them to use non-verbal communication actions to make themselves understood. They, too, have enjoyed watching the antics of Buster Keaton and Charlie Chaplin. Visual literacy techniques have wide application for mentally handicapped children. The teacher must understand the social maturity of these children and teach them what they desperately need to learn, competence in everyday functioning which we take for granted.

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PANEL DISCUSSION AND RAP SESSION ON FILMMAKING

Moderator – ROBERTA SUID

Panelists – GENE FELDMAN, SHELDON KATZ, STELIOS ROCCOS, MURRAY SUID, BO PATRICK

WORKSHOP – FILM THROUGH COMICS: A VISUAL GRAMMAR

Leaders – ROBERTA AND MURRAY SUID

A comparative-media approach which allows discussion of the visual and sound aspects of film through the use of visuals and sound-like images. By exploiting the well known similarity between the comic strip medium and film, this form of analysis helps film students avoid the almost ironic confusion which results when one is forced to rely on words to explain what is essentially a nonverbal experience. Participants will work with both comics and film in this workshop.

Abstract of Presentation–

Concepts and Terms:

I. Story
- simple events
- complex events
- different locations
- different times (including flashbacks)
- fragmenting and synthesizing action
- scenes and sequences

II. Shots
- shot – defined
- comic panels-shot analogy (similarities and differences)
- distance
- establishing shot
- close-ups
- master shot
- angle
- camera movement (panning, traveling, tracking, zooming)
- depth (including "planes of action" and focus)
- light (source, exposure, angle, effects)
- framing (composition, reverse angle, shooting through point of view)
- special effects

III. Cuts
- cut exemplified (long shot-close up, exterior-interior, action completion, scene-scene
- selection of takes
- timing
- order
- relationship (exterior-interior, models, dummies)
- cutaways
- continuity (matched cuts, jump cuts, inter-cuts)
- Hollywood montage (growing up, historic period unfolding)
- direction
- transition (flat cuts, dissolves, swish pans)

IV. Sounds
- images (voice, natural and mechanical, music, silence)
- interior monologue
- narration
- source (on-screen, off-screen, subjective, metaphorical)
- synchronization
- editing (transitions, montages)
- mixing (level, selection)

V. Actors
- film action compared with live action
- action makers
- props
- graphics
- sets
- characters (appearance and types, make-up, costume, body movement, expression, voice)
- acting and reacting

SEX MAKES A DIFFERENCE: PROVIDE FOR IT

Speaker – GEORGE TREGASKIS

Although sex differences in reading achievement among American primary grade children are well documented, the theories most frequently advanced are challenged. A comparison of learning styles and behavioral profiles of boys and girls suggest that use of audio-visual equipment and reproductions as motivational and instructional strategy for male students in reading work warrants careful consideration.

DISCOVERING A CURRICULAR STRUCTURE FOR VISUAL LITERACY

Speaker – DR. ROBERT WHITSITT
Lakeside School, Spring Valley, N.Y.

Slide presentation will demonstrate an organizational structure assembled by developmental age of children and relating to behavioral objectives, values, content topics and cognitive complexity. Skills emphasized are: learning to learn, communicating, thinking, self direction, relating concepts from one area to another. Evaluation of the self-image in behavioral terms will be shown.

A MULTI-SENSORY APPROACH TOWARD TEACHING POETRY

Speaker – LOUIS S. WOHL

A practicum seminar will be conducted with sample multi-sensory strategies that can be adapted by elementary and secondary teachers to bring verbal as well as visual literacy to their students.

OPEN EDUCATION: THE "EYES" HAVE IT

Speaker – FRANK P. TOTA

The Concept of Rote Learning is passé. Activity centers and interest areas for non-print, involved learning are well planned. Various such activities and materials will be presented for exploration.

Abstract of Presentation–

Open Education, the British Infant School, the Integrated Day; call it what you will, the concept of rote learning is passé. Activity centers and interest areas in which children are involved in learning in ways other than print are subtly planned. Manipulative experiences examining what we "see" or "know" or "think" sharpen our senses.

In areas of weight and measurement, likenesses and differences, past experiences and speculation, children can "see" in many ways. Experiences involving youngsters by seeing and then doing as well as by doing and, thus, increasing breadth of vision are essential.

Various activities and materials will be presented for exploration.

RAP SESSION ON USE OF MEDIA IN COLLEGE TEACHING

Leader – DR. M.J. TUCKER

Rap session will go into the differences in perception via book, film and tape. Discussion of the advantages of film and tape over conventional texts and lecture will be open to exploration. Special attention will be paid to the ways that media enhance historical explanations and contribute to students' self development and general education.

Abstract of Presentation–

Despite proof that various media, e.g. audio tapes, slides, records, TV tapes, and movies enhance college teaching, college teachers do not use media as often as their course needs and objectives seem to warrant. What can be done to convince instructors that media provide better ways to make students "really see?" How can we maximize media use and yet minimize educational costs? Finally, in what ways do media help us confront and explain what Alvin Toffler refers to in Future Shock as "time skip?"

Though my discussion topic was the differences in perception via book, film, and tape, I sought to open end it through the use of a concrete problem: How could I best inject media use into a traditional history course devoted to medieval England 1066-1307? Specifically in what ways could media be used to develop the contrasts of distance, here-there, U.S.A. vs. England; time, then vs. now, 1066-1972; and personages, them vs. us, hierarchical society-open society which consciously or unconsciously form the base of any historical investigation. Obviously the background, prejudices, and assumptions of both students and instructor, as well as materials are involved, and we agreed that we were in the land of the "affective domain." As we proceeded to deal with what educational objectives can be better achieved by media, Stephanie Bennett (Buffalo) noted that select behaviorial objectives could serve as a basis for selecting appropriate media. Bell Schroer (West Point) remarked about the advantages of multi-media presentations as an aid to getting students to think visually. Dave Sender (West Point) commented on the success of media presentation in their West Point Western civilization program. Ruth Cornfield (Seton Hall) recommended having student teams use media to solve presentation of difficult concepts. For example, set up a team to explain visually why Englishmen took surnames as well as Christian names in the 15th century. Gene Feldman (Wombat Productions) observed that not enough is being done in the affective domain and thought a good presentation could be devised on "valuing" in medieval society. His comment about things possessing modern man started the discussion leader thinking about medieval man's attitude to things. Now there's a good topic for a presentation!

WORKSHOP – SLIDE PRODUCTION WITHOUT A CAMERA

Leader – LAWRENCE WARSHAW

How to create polarized slides with motion effects, color movements, abstract effects, and moving title slides. Also covered will be hand painted slides with translucent dyes and paints, gels, and special effect mounts. Close up photography, letrapress and write on slides will be discussed. Participants will be given the opportunity to make all these types of slides.

Abstract of Presentation–

The workshop consisted of the making of hand colored slides and adding motion through polarization.

LAWRENCE WARSHAW (continued)

The first print consisted of showing prepared slides of each type, then the effect when two types were combined. This was followed by showing how the prints and/or dyes are used to achieve effects. A demonstration of how polarized slides are assembled was given with types of materials needed.

This was followed with a question/answer period. A source of supplies was given as well as a quick description of the one of kodalith film for titles. The last hour was a "hands on" time to try the production of simple slides by participants.

TV AS ART FORM: MEDIUM OF THE VISUALLY LITERATE CHILD

Speaker – PETER WEINER

At a residential treatment center for severely emotionally disturbed children, television has proven to be an effective way to deal with the child who needs instant gratification. Video feedback afford children the opportunity to create their own learning environment. A discussion of this sophisticated teleproduction system in use at Union Free School District No. 3, Hawthorne, N.Y. will be open for questions.

Abstract of Presentation–

It has only been within the past few years that film has been accepted by the general public as an art form. Since people have been watching movies regularly for about fifty years, we can see that it takes quite awhile for any new medium to be accepted as art.

There have always been "art film" theatres, but these were usually small places, frequented by a small percentage of the total movie going public. The films shown there were mostly foreign, and very rarely ever achieved fame. The term "the filmmakers' art" is relatively new, and is only now being given serious consideration. Film schools are popping up at most universities, and those schools that don't have a cinema department are now offering basic filmmaking courses, or at least film study courses.

My point is that very few people considered the filmmaker an artist. Most considered him a technician, albeit a creative one, who works for the entertainment industry.

Television is becoming recognized as an art form more rapidly than film ever was. The main reason for this, I believe, is its total saturation aspect. Almost anyone can have a television. Its exposure is incredible. I don't have to explain to anyone in this room what a mass audience for any televised program means to the sponsors of that program, or how hard politicians try for coverage on a newscast. To have such a large percentage of a nation's populace exposed to a certain point of view, free of charge to the viewer, is staggering. But what is more staggering than what the networks, or sponsors, or politicians see, is what we as media oriented people can understand. It's not just programming that people are exposed to but the medium itself. They are exposed to the concept of television more than to any program format. The problem is, I think, that the people are not at all aware of this. Not even the so-called sophisticated viewers are aware.

When approached on the question of television as art, friends have said to me, "Oh, the old Smothers Brothers' show was good, and some things I've seen on Public Television." The answer is a good one, but the people questioned didn't really understand why they thought the Smothers Brothers show was artfully done. "Nice effects" was a standard remark. "Nice effects" indeed. The Smothers really did use the inherent features of television in a new and unique way. They developed the word "electographer" and applied it to the people that created their show. This word can also be applied to you. You are the artist, the audience, the canvas, the brushes and the paint. You are the technician, the director, the cameraman, the videotape, the microphone and the monitor. But you are also your environment. You mold it and it molds you.

We have created an insolated electronic environment. You will have to adapt to it and use it. The environment consists of external stimuli and nternal tools. Use the internal tools to mold the external stimuli in order to create a visually literate experience.

You have all used television in one or many of its conventional applications, i.e. studio format, from creating educational programs to viewing network TV. Though conventionality may be considered art, we hope we have given you an opportunity to create art in a new and different way with the hope of quickening TV's acceptance as an art form.

A 20' x 25' plastic, air supported dome was constructed. The audience was invited to make a video tape production with the two Sony portapaks provided, inside the dome. Slides were projected onto the dome's surface, a musical background was also provided, and the two tapes were then shown back to the audience, amidst discussion of the experience.

DEVELOPMENT OF PERCEPTUAL SKILLS USING TEACHER/STUDENT PRODUCED MEDIA

Speaker – MIRIAM WEISS

This presentation will show: a visual comparison of ghetto and suburb communities using student-made slides; "Together," a student produced filmstrip for 6th grade Language Arts; techniques for motivating and initiating teacher involvement in multi-sensory techniques; film production as an 8th grade social studies; and multi-sensory perceptual development of 3 year olds using teacher made slides.

Abstract of Presentation–

Introduction

MIRIAM WEISS (continued)

A. Short discussion of role of a full-time teacher of audio visual communications at the building level – stressing the importance of giving the teacher individual attention, especially with respect to curriculum implementation.

B. Show slides and filmstrips made by TAVC and students produced to meet the educational needs of the teacher and the perceptual needs of the learner.

Filmstrip: "Together"

Made by 6th grade pupil using full frame camera and half-frame format – one Flood lamp. Photographic essay on her perceptions of black and white "togetherness."

This activity allowed for the expanding the students perceptual field by having her experience a sense of self-worth, and improve her self-concept.

Skills Developed:

Following directions, organizing ideas, forming judgments, using space, materials and time efficiently, etc.

Slides: Slums vs. Suburbs:

Made by two 8th grade students using Ektagraphic Copier and Instamatic Camera, culminating activity of a social studies project on urban problems.

Students were allowed to use this media to report their observations to their classmates. Slides reflect students perceptions of slums and suburbs.

Skill Development:

Following directions, using the camera, drawing conclusions, discriminating between fact and fiction, fact and opinion, confirming reliability of sources, compiling pertinent information, observing effectively, etc.

Super 8 Movie: "Elections '69"

Made by 8th grade social studies class as a culminating class project on the mayorality elections of 1969. Each member of class contributed an original piece of work relating to the campaign (from newspapers, magazines, etc.) to be filmed.

Committee of students selected arranged material for filming. Film used by teacher each year when studying urban growth, local governments.

This activity was especially helpful in providing a means for students to expand their perceptual field thereby allowing necessary perceptual skill development.

Skills Developed:

Using newspapers, current magazines, visual discrimination, organization, visual descriptions, making choices and decisions, placing events in sequence, presenting conflicting views and statements, etc.

How does the classroom teacher use locally produced media (teacher/student produced) to develop perceptual skills?

To answer the question I have invited two teachers, both of whom I have had the pleasure to work with while I was a TAVC at the Michelangelo Intermediate School.

Mrs. Merrow – will show a filmstrip on Chinatown (produced by TAVC) and tell her experiences (with her 8th grade Language Arts Class) related to the above question.

Ms. Slivko – licensed New York City teacher, teaching 3 year olds in New York City Day Care Center, will show slides of her children (at the media center of their room) using slide and filmstrip projector, with slides and filmstrips that I made for her. She will tell her experiences using the media to develop perceptual skill with her 3 year olds.

Questions from the audience.

ORIGINAL STORIES AND FABLES

Speaker – ROBERT WOOD

Examples of the functions of a media resource teacher will be presented through student prepared slide-tape programs correlated with the curriculum. Follow-up discussion will explore how this type of activity offers children an opportunity to acquire independence in learning techniques of inquiry and evaluation.

Abstract of Presentation–

The process of education is essentially creative on the part of both the learner and the teacher. The basis of the learning process includes the intellectual, physical and social skills of the child, combined with a clear enunciation of desirable human values as expressed in the student's attitudes and actions. We, as educators, must identify what experiences will be the most helpful to the learner and locate the most effective tools and materials available to achieve our goals. The pupil will not only need to learn the skills of reading, but also those of observation, interpreting, listening, synthesizing and social interaction. We must direct the learner to develop a spirit of inquiry, self-motivation and evaluation.

Media plays a vital role in this entire process, conveying information, affecting the message, controlling what is learned, and establishing the learning environment.

East School considers its learning center a logical, integral, extension of the classroom and supplement to the curriculum requirements of the academic program. Other learning experiences are developed jointly by the Center's personnel and teaching staff Behavioral objectives are designed for every learning experience to insure maximum utilization of the Center's facilties.

Traditionally, reports by students have been written or delivered orally. Both methods achieve desirable educational goals, but all too often children are not given the opportunity to communicate visually. The two programs viewed by you today

ROBERT WOOD (continued)
represent the use of available media that caused the students to think and reason inductively. In both programs the students were responsible for the illustrations and audio scripts. The media resource teacher provided technical assistance by photographing all art work with the Kodak Ektagraphic camera in slide format. Cassette tape was used for all audio recordings. One story involved the use of the Sound-O-Matic Programmer to synchronize the slides and tape.

"Original Short Stories and Fables" is a sixth grade class endeavor produced in conjunction with their language arts program. "A World Without Wheels" was a fifth grade remedial reading class presentation used to reinforce basic language skills. Both productions required extensive research and use of the learning center. Students were advised and directed when necessary, but major decisions were left to the individual, small group, or class as a whole. Every child was encouraged to use all forms of media as research and reference tools.

The end result of this endeavor was a joint learning experience for the children and staff. Especially important to the students was the opportunity to use a different means to communicate their thoughts and discoveries to others.

[continued from page 21]

AN ELECTRONIC DIALOGUE: HARLEM PREP EXCHANGES VIDEO TAPES WITH HAUPPAUGE HIGH SCHOOL

Speaker – MINNA HILTON

"Oh wad some power the giftie gie us/To see oursels as others see us!" –Robert Burns, 1759-1796

Abstract of Presentation–

An electronic dialogue can be set up between students and faculty in schools too far away, geographically and culturally, for person to person dialogue to take place. This dialogue should be part of the curriculum as an accredited course. The interdisciplinary nature of this course would put it in touch with the English, Social Studies, Sociology Departments, and possibly others. Suggested titles:

1. Cross Cultural Communications on an individual level.
2. Literature: Analysis and Discussion by various groups of students around the country.
3. Customs and Attitudes of different racial, religious and political groups: A personal research with the portapak video tape.

Basic Requirements:

1. A nucleus of students and at least one faculty member for an on-going group. Individuals in the group to be identified by name and addressed by name for definite identification during video exchange.
2. Compatible equipment should be available.
3. It would be most desirable for playback and record facilities to be available simultaneously. In this way the tape to be answered ("action tape") can be stopped for immediate recorded feedback ("reaction tape").
4. Sufficient time should be scheduled for multiple viewing of both "action" and "reaction" tapes so that evaluation in depth can take place.
5. Opportunity for Coordinators in each school to fully communicate and share goals of the respective groups.

CONFERENCE COMMENTS [continued from page 12]

Enjoyed question session. Thought the three examples were good as they represented examples that a typical classroom teacher could use. Tapes proved a valuable learning experience as they showed various taping techniques.

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I would like to have all of my classroom teachers hear Dr. Cleland's speech.

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Most instructive. Would like additional specific information on research in implicit speech, and perhaps summary of other definitions of reading, related to Dr. Cleland's definition.

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Dynamic presentation! Too bad such a good teacher is lost to students.

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We were most impressed. Methods used were new to us – opened new means of better usage of films, injection of filmstrips to reinforce segment of film. Presentation excellent. Wish we could have had the children here for speaker!

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It was just wonderful. This is the type of program teachers need – to show us how to make more effective use of the many media.

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Very well done – got several ideas on how to have children visually tell the main idea of story.

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Good ideas – especially the comic strips which I hadn't heard of before.

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Excellent example of use of TV. I might be able to use this technique in a parent/child relationship project in schools for the deaf. TV has been misused quite often – this session again was good to see. I didn't realize that the human relations problem was this extensive. I learned a lot from this session.

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